

Chamber Music
in American Schools

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CHAPTER I

INTRODUCTION

What May a Child Gain From Playing Chamber Music?

This is a study of chamber music, of the instruments used in playing it, of its social implications and of the part it can play in elementary and secondary schools. Since a fair test of a school subject may be made by noting the changes it is capable of producing in an individual, we may start by stating what a school child may reasonably be expected to gain from playing chamber music. In the following pages a large number of possible instrumental combinations are studied together with the music suitable to them. If we expose a child to music of this kind for a number of years, what will he have gained?

Obviously we have given him another outlet, another way of expressing himself. Most schools provide many such channels. Among such outlets are creative writing, drawing and painting, engaging in crafts and the like. In a few schools children are taught to make music in small groups. In many schools they play and sing together in large groups, in chorus, orchestra, and band. The contribution which these larger groups make to individual development differs markedly from that made by participation in smaller groups. In the large chorus, each individual sings, but his voice blends with those of his fellows. He is not an isolated individual, but a participant in a group expression. The virtues of good chorus singers lie very largely in this willingness to merge themselves with the singing group, in the surrender of their musical will to that of the conductor. In the same way a good orchestral player accepts the conductor's conception of tempo, of shading, of phrasing and, if he is a really effective player, forgets himself in the effort to realize the ideal of performance which the conductor is striving for. Such effort carries with it a feeling of identification with the group, of a common end which is its own reward.

Expression in chamber music, however, is not a matter of masses but of individuals, and the kind of cooperation which it demands is of a freer more individual kind. Each instrument of the group has something to say in turn. While a good performance demands that each player subordinate himself at the right time,

it also calls upon him to take the lead when his part has something of importance. In short, we may say that the emphasis in chamber music is rather on initiative and on individual intelligence while the larger groups depend to a greater extent on group cooperation.

Advantages of Group Study in Music.

Much of the music study of the past and of the present as well has been simply a matter of teaching individuals to play a musical instrument. At present the instrument is likely to be the piano. Often little is done to help the student play with others. Yet playing in an ensemble affords some of the most genuine musical satisfactions. Beyond this it frequently proves an incentive to individual practice. The child wishes to become an efficient member of a group. He has a social motive, the wish to measure up to group requirements, where before he had only the desire to make music for himself, a desire moreover which frequently is weak or transient exactly at the time when musical techniques must be acquired. Once in a group he can lead or follow, give advice or take it, warm to the enthusiasms of others of his age or be stimulated by their criticisms. Such an atmosphere is valuable, not only because of the individual satisfaction which students derive from it, but also because it becomes a powerful force in their musical development.

Another advantage would grow out of this type of activity. A group which meets and plays fine music with enthusiasm is doing an admirable thing. A great number of such groups would be sufficient to bring about important changes in our musical life. They could stimulate the writing and publishing of good music of moderate difficulty. They could to some extent make the home a place where music could be made rather than a place where one listens to the radio. Music would mean playing as well as listening to professional performers. It could take its place in life as a natural and normal part of daily living rather than as a show or an entertainment for exceptional occasions.

This is not intended to place professional performances in opposition to such amateur groups. One should supplement the other. Such amateurs would form a discriminating audience to which professional musicians could give their best. From such professional performances amateurs would derive ideals of performance and finish which would improve their own standards and lead them to work for a better style. On the other hand such conditions as the star system in opera, conductor worship in the con-

cert hall, and the reign of the virtuoso would pass, and with few regrets.

Chamber music then can make the individual a performer rather than a listener only, and not a performer who plays as an isolated individual, but one with the ability to make music in a group to his satisfaction and to that of his fellow-musicians. Finally it is to students of chamber music that we must look in part for the recreation of the practicing amateur of music, and for the growth of a generation of music lovers whose listening is the better for their practical experience as performers. These are the objects of the study of chamber music in the schools. The study is new in American schools and has in general made little use of the suggestions which the history of the art offers in such abundance, suggestions as to music, instruments and teaching procedure. The following paragraphs outline the lines of approach which the ensuing chapters will develop in more detail.

The Evolution of Social Uses of Music.

The first chapter attempts a brief historical survey of the position of the musician in society. What has he offered to society through the centuries? What were the various services which he rendered in court and village? What groupings of musicians for profit, for security, for mutual advantage, can be found? How did bodies of performers come together for group performance? The answers to such questions should interest teachers who have the creation of performing groups of the present in their hands. At the least, we can show that the course of musical development passed this way or that, evolved this or the other organization. At the best, we can gather very definite hints for present-day procedure by selecting and studying periods which show amateur participation in chamber music at a high point.

The second chapter follows up this lead by asking how the musician, professional or amateur, has been trained for his role. What system of education produced the learned musician of the sixteenth century, the Mastersinger, the Welsh bard and harper, the Kappelmeister of Mozart's day, the performing amateur of the seventeenth century? What have these centuries of educational experimentation contributed to our procedure to-day? The great periods of amateur music, especially the sixteenth and seventeenth centuries, call for special stress here. How was it that musical and social forces combined to make music a natural and usual part of

the cultural education of those who could afford it during this period?

The Need For a Survey of Old Chamber Music.

The first two chapters will deal with types of musical organization and with systems of music education. The next will treat more specifically of chamber music. What music was played in the time of the troubadours, at the court of Henry VIII, in the Vienna of Beethoven, in a peasant village of old Russia? What instruments were used? This is perhaps the most important section of the study. The music we use in our schools is narrow in range. The instruments we teach are limited to those of the professional orchestra. Music of real worth and of a practical grade of difficulty exists as far back as the twelfth century. The sixteenth and seventeenth centuries were rich in musical treasures which are hardly known. We employ only that portion of the chamber music of the eighteenth century which has proved suitable for professional performance, while much that is easy enough for students is totally unknown. At present, we find that amateur music has ceased to interest the majority of skilled composers and has passed into the hands of arrangers and teachers, and this generally to its detriment. We must then draw extensively on the music of the past until amateur chamber music has enough of a following to command the attention of modern composers and publishers.

Chamber Music Groups in the School.

A final chapter suggests an approach to the study of the materials and of the literature of music through playing in small chamber music groups. This is in effect applying the idea of learning through activity, through doing, to the study of music. The basic idea involved is simple and familiar. Build up a background of experience of the materials of music by playing in small groups, an experience of chords, of melodic construction. Analyze this experience; let the students find, bring in, and play similar examples. Upon this foundation the student can commence to write simple music, not slavishly copying his models, but possessing a background from which both musical understanding and musical invention may develop. Whatever he writes is to be played in class and judged on its musical qualities and on its adaptability to the instruments employed. Such work as generally taught is quite isolated from actual musical practice. It is commenced with

the assumption that the students have a musical background which permits them, for instance, to recognize this or that chord progression as familiar and to know what sounds usual and what does not. Such a background is quite lacking except in the rarest cases, and our first task is to provide it. Then we can build upon this. Finally, it is necessary to repeat once more that such studies are to be based on playing and singing, that students are to acquaint themselves with seventh chords and with the history of Spanish music alike by gaining a first hand playing acquaintance with them. Then when discussions arise they can be conducted on at least a slight basis of musical experience.

Forces Unfavorable to the Development of Chamber Music.

Chamber music and, indeed, instrumental music in general have need of the most careful study and the deepest research if they are to maintain the positions they have gained in American school music. Their effectiveness must be real and their results tangible if they are to go forward. We are unique in the place we have given instrumental music in the schools. We alone have been willing to spend large sums on this subject. Yet most teachers in the field think their tasks complete when they have taught their players to move their fingers and to draw their bows. They do not realize that teaching an instrument is only a beginning. Teaching the student to play the best music he can enjoy is more important. Teaching him how to make music a part of his daily life is most important of all. We must go as far as this if we are to succeed. Otherwise instrumental music may quite possibly fail to gain a permanent place in the curriculum and be regarded as an unessential study, to be encouraged only in times when spending money means little.

The forces which hinder the development of chamber music are in part those which have contributed to our surplus of passive entertainment, which have made us spend our leisure hours either in the family easy-chair beside the loud speaker, in the movie palace, or in the family motor-car. These factors have effectively prevented many of us from doing anything for ourselves in a musical way. Why should we exert ourselves? Moreover, professional standards in musical performance have risen to such a degree that many amateurs have been discouraged rather than inspired. "I can never learn to play like that," they say. They are right; but we must make clear to them how much music there

is which they can play, how much there is of the non-musical, of the showman and the finger-artist in many professional performances, how wide and desirable is the field which is open to them.

Objectives of a Teacher of Chamber Music Groups.

In addition to our main job, which is making competent amateur performers who know what to play and who find time to play in school and at home, we must face these opposing factors. We must make a new audience which has learned to listen to others by listening to themselves, which has respect for music through the last moment of the last chord, which does not seek a refuge from the music in irrelevant program notes. It must be an audience which gives as fair and attentive a hearing to unfamiliar music as to the best loved symphony, but which applauds only where applause is due. It must realize that listening to music is an art attained only by those who have practised it long and devotedly, that it is not sold with the ticket.

Our chief task then, is to replace passive musical amusements by the more active pleasures of participation. In addition we must try to develop a more exacting audience which will effectively protest against inferior musical entertainment. We must teach our students how to use the radio, recommend the better programs and teach them to turn the machine off when they have heard what they wish. We must have these machines. They must work for and not against students of the next generation.

We must, moreover, make the traditional music studies more vital by unifying them. We must not teach one thing as harmony, another as ear-training. They are different aspects of the same subject-matter. We must break down as well the gap between theory subjects, melody-writing, harmony and the like, and actual playing. We must bring our playing into the theory classes and use our theory in playing. Finally we must break down the most formidable barrier of all, that between life within the school and life without the school. We must use music in the school as we wish the students to use it outside the school building. Our students must live with music in the school. Then we may hope with reason that they will take it with them when they leave.

CHAPTER II

THE DEVELOPMENT AND FUNCTIONS OF MUSICAL GROUPS

Opposing Forces in the Development of Musical Groups.

The story of the organization of vocational groups of musicians involves a study of two sets of opposing forces. The forces from without are revealed to us chiefly by laws and edicts, and these, after the very earliest period, are almost uniformly repressive. These repressive forces stimulated those within the group to react in one of two ways. Either the musician sought security by taking service under a powerful lord whose name would protect him or, in the larger towns of the later Middle Ages, he united with his fellows to form a guild. The result at the height of this cohesive movement was a series of monopolistic organizations which controlled all employment in a given field. The guilds were recognized by law; this meant security from that long series of enactments which classed "musicians and sturdy beggars" together. They closed their ranks to all who did not prepare themselves by a period of study. (1)

The Privileged Position of Early Bards.

If we turn to Norse mythology and saga, to our earliest chronicles in England and to the early traditions of Scotland or Wales, we do not find these repressive forces in operation. It is only after a tribal society passes into the feudal stage that we find the musician seeking security by uniting in guilds or by taking service under a lord.

From the very earliest days there lived among the peoples of Northern Europe bards, or scalds. They were singers and rhymers, and it was largely through them that folk-tales and legendary adventures of heroes and gods were kept in memory. Some wandered from one place to another but others were maintained by the great houses of Wales, of Ireland, or the cold lands of Northern Europe. Even as late as 1613 we are told that "every great man in the country (Ireland) hath his rhymer and his

1. A general history of the guilds of musicians has not been written. See E. Duncan, *The Story of Minstrelsy* for facts about English organizations.

harper." (1) Harpers and bards glorified the past of their people, but they were also expected to improvise verses in praise of their patron or temporary host. A letter from Robert Cowley in Ireland to Secretary Cromwell (1537) complains that "Harpers, rhymers, Irish Chroniclers, bards, etc. commonly go with praises to gentlemen in the English Pale." (2)

We must wait long before we find the professional musician in as privileged a position as were these early bards, and in certain respects their position was unique. Their persons were sacred. To see how effective this safeguard was one only needs to read how many warriors, like Alfred the Great, are said to have disguised themselves as harpers to spy on an enemy's camp. In a book dated 1610 we read that "the Irish have harpers, and those are so revered among them that in the time of rebellion they will forbear to hurt either their persons or their goods." (3)

The Privileges of the Irish Bard.

In the early days in Ireland the chief poet (Ollam Fili) was in some ways the equal of a tribal chief. He was provided with land for his own support and for that of his scholars. When he travelled he was entitled to lodging and food not only for himself and his students but for his dogs and horses. There were a number of these bardic schools, each with its chief poet. The bards and harpers also possessed land for their support, and instead of paying tribute exercised their skill for their chief. The Welsh bard held his land tax free as did his Irish confrères. Musical contests seem to have been highly developed in Wales and the "Eisteddfod" involved besides the contests the conferring of musical degrees. This aspect of the Eisteddfod, however, belongs more properly to the next chapter. (4)

In closing this section on the early bards, two points deserve repeated emphasis. The first is the high social position of these early poets and singers, and the practical recognition of their value to the community by such concessions as immunity from tribute and the grant of land for their support. The second is the surprisingly high organization of professional music at this early time. The musical contests must have provided a means for mutual intercourse and artistic advancement. In Wales, at

1. B. Rich. *New Description of Ireland*. quoted in W. H. Grattan Flood. *The Story of the Harp*, p. 78.

2. Quoted in Flood, *op. cit.*, p. 70.

3. Rich. *op. cit.*, quoted in Flood. *The Story of the Harp*. p. 78.

4. G. Grove. *Dictionary of Music and Musicians*. I. 484 (Eisteddfod). IV. 435 (Welsh Music).

least, the bard apparently had to conform to definite musical standards. In both Ireland and Wales teaching was limited to a musician of the highest rank. This all points to a clear recognition by the musician of professional standards and the recognition by the community of the value of the musician.

Musicians in Feudal Households.

The minstrel lingered long in Ireland and Wales where a more primitive way of living endured. Elsewhere, as the tribal organization of early days developed into the feudal organization typical of the Middle Ages, two changes took place. The aggregating of vassals about a lord who received their homage affected musicians as well as others; for as time goes on, we find that kings in place of a bard and a rhymer have numbers of musicians in their service. Edward III for instance had "5 trompetters, 1 cyteler, 5 pypers, 1 tabrete, 1 mabrer, 2 clarions, 1 fedeler and 3 wayghtes." (1) When we reach the reign of Henry VIII, we find the band for the year 1526 consisted of 15 trumpets, 3 lutes, 3 rebecks, 3 taborets, 1 harp, 2 viols, 10 sackbuts, a fife and 4 drumslades. (2) Even monasteries seem on occasion to have attached musicians to their service. One Geoffrey the Harper, for example, was maintained by the Benedictine monks at Hyde. (3) We possess a letter from Edward II, then Prince of Wales, asking that "a famous fiddler in the Abbot's household should teach the Prince's rhymer the minstrelsy of the crowdy, and that he might be housed at the convent whilst he was learning." (4)

This aggregating of musicians in the households of kings and of great lords had several results. It brought together large groups of competent musicians, provided for their support, and thus undoubtedly enabled them to maintain a relatively high standard of performance. It brought them into frequent contact one with the other and, professional jealousy aside, made for the exchange of ideas. On the other hand they were under the absolute domination of the king, subject to his whim, and forced to follow his tastes and preferences so far as he troubled himself with the matter. In short everything depended on the monarch. Given a king and musician like Henry VIII the state of music must have been infinitely better under such conditions than it could otherwise

1. E. Duncan, *The Story of Minstrelsy*, 81.

2. *Ibid.*, 138.

3. Madox, *History of the Exchequer*, quoted in Flood, *op. cit.*, p. 53.

4. Flood, *The Story of the Harp*, p. 56.

have been, and the court was the focus of the musical life of the kingdom.

Wandering Musicians.

The musicians with a master were the fortunate ones. The lot of the others was precarious. They wandered from town to town, from castle to castle. In feudal society, masterless men were outside the law. Thus in Germany we find that a minstrel had no redress under the law except by striking the shadow of the one who had injured him. (1) The law in England mentions them only to class them with vagabonds and sturdy beggars. (2) Yet they must have been welcomed in many halls where new faces were seldom seen and new songs rarely heard.

The lower classes of minstrels often combined tricks and music as our modern word juggler shows; for jugglers, or jongleurs, were both acrobats and musicians. When these folk had the good fortune to please their hearers, they were sometimes well enough paid, especially at feasts and other gala occasions. A harper at the court of Henry III received forty shillings and a pipe of wine, and his wife another pipe of wine. (3) To the 426 minstrels at the wedding of two of Queen Eleanor's daughters £100 were distributed. (4) In spite of this, the masterless musicians must have found it long between feast days. The contempt that still clings to the word "fiddler" (5) may serve to remind us of their social status.

The Development of Protective Musical Organizations.

The natural effect of repression would be to lead these unorganized musicians to unite in order to receive rights which, individually, they could not claim. Another factor which played an important part in the growth of these protective groups or guilds was the growth of towns which in many cases attained a considerable degree of independence. In these towns musicians were able to secure a recognized place as "town musicians" or as members of a musical guild. While mutual security and the monopoly of all available engagements were the chief objects of the musicians who constituted these groups, the organizations were sometimes imposed from above by over-lords who had other

1. Wasielewski. *Geschichte der Instrumentalmusik im XVI Jahrhundert*, p. 3.

2. Duncan. *Story of Minstrelsy*, p. 192.

3. T. Wharton. *History of Poetry*, quoted in Duncan. *The Story of Minstrelsy*, p. 71.

4. *Ibid.*, p. 72.

5. See the description of the fiddler in S. Butler. *Hudibras*, quoted in Sir John Hawkins. *History of the Science and Practice of Music*, II, 274.

motives. These motives were chiefly the desire to regulate the musicians who in towns and at fair-time doubtless presented problems of order and discipline; partly the desire to hand over to a favorite the power of organizing the musicians into a body from which the favorite might make a substantial profit.

The Chester Minstrels.

Of this type was the organization of the Chester minstrels which dated from 1212. The story of its origin reads like material for a comedy, but its existence was real enough and of long duration as is attested by records of the time of Henry VIII. Randle Blundevil, Earl of Chester, found himself hemmed in and besieged by the Welsh in his castle in Flintshire. He succeeded in getting a message through the Welsh lines to Roger Lacey, Constable of Chester. It was fair-time in Chester, and Lacey collected musicians, cobblers, and all the hangers-on from the fair, both men and women, and marched to the relief of the castle. When the Welsh saw this extraordinary procession appear, they did not wait for a closer view, but fled, leaving the fiddlers and cobblers in possession of the field. What reward these worthies received is not on record, but De Lacey received the authority over cobblers and minstrels in Chester. The authority over the cobblers he kept, but the musicians he turned over to his steward.

A paper of the date of 1679 gives details as to the mutual obligations involved in the charter granted to De Lacey. All minstrels of Chester were obliged to appear before their patron once a year on the feast of St. John the Baptist. Each minstrel owed him four flagons of wine, one lance, and four pence half-penny in money. They also had to play at church when their patron attended service on the first day of the fair. On this day they received in exchange licenses which permitted them to pursue their calling unmolested by the law. (1)

The Musicians' Company.

A more weighty organization was "The Musicians' Company of the City of London." (2) It existed by virtue of letters patent of Edward IV (1472-3). In addition to a Guild it included a "Sisterhood," which must indicate the existence of a fairly numerous group of women performers. Its officers involved a court of assistants from which two wardens were elected annual-

1. Sir Peter Leycester, *Historical Antiquities*, quoted in Sir John Hawkins, *History of Music*, II, 61.

2. Grove, *Dictionary*, II, 432, (Musicians' Company).

ly. The chief officer was the marshal who was appointed for life. The powers of the Guild were considerable, including the power of examining every minstrel or musician in England save those of Chester. Those found wanting could be fined or forbidden to practise their craft. This of course amounted to granting the company a monopoly in musical performances. Each member of the guild (and membership was obligatory) paid an admission fee of four shillings sixpence. The Guild kept wax candles burning in the Chapel of the Virgin under St. Paul's Cathedral and in the Chapel Royal of St. Anthony.

The Corporation of St. Julien of the Minstrels.

In France a similar organization grew up. It was known as the Corporation of St. Julien of the Minstrels. Founded in 1321 and officially registered by the Provost of Paris, the organization at its inception included women as well as men. It was ruled by a king of the violins who was guided by a written code of laws. The organization must have been prosperous, for a hospital for musicians was completed in 1335. A chapel dedicated to their patron saint, St. Julien, was built, and in addition the Guild possessed a concert hall. The separation of the tumblers and acrobats which took place in 1407 shows a raising of musical standards and a growing tendency to specialization. It was in the same year that a new charter decreed that no minstrel could exercise his craft without the authorization of the "Roi des Violons." This shows the growing power of the organization, and at the same time introduces an element which ultimately led to its downfall.

The accession of Guillaume Dumanoir to this musical throne brought the corporation to its completest organization. The period of apprenticeship at this time was four years, and the fee for the reception of an apprentice was sixty livres. When he became a master, twenty more livres went into the treasury of the "King." Only masters could play in public, and this was not an empty ruling since the offender could be imprisoned and his instruments broken. Naturally the "King" could not examine all candidates personally, so deputies were appointed to carry out these duties in the provinces. Michel Farinelli, for instance, was sent with a commission to "faire passer la maitrise de ses exercices dans la Généralité de Montpellier."

This too complete and too far-reaching monopoly was first

challenged by the dancing masters who formed an academy of the dance, provoking a storm of controversy from the musicians. In 1695 came a further breach in the rights of the corporation as composers and teachers of music were freed from the supervision of the "King of Violins." Five years later the clavecinistes and organists (and other "serious musicians") were released by parliamentary decree. Finally only the form of the organization remained. The last "King" resigned in 1773. (1)

These developments are significant. They show that the musician no longer needed protection to the extent that he did in the early days of the order. Life had become more orderly; and while the ballad-singer and the street-players with their rebecs were still low fellows, the musician at court might gain wealth and power. He might be an intimate of the king. He might amass a fortune. He therefore shook off an organization which he no longer needed.

A Guild of Amateurs: the Mastersingers.

All the groups thus far studied were vocational in origin. Music procured them the necessities of life, and the guild was important to them because it protected and guarded them against the intrusion of musicians who were not members of the guild.

The first group of closely organized amateurs was in effect a guild. These amateurs were the Meistersinger who were probably inspired by the earlier Minnesinger to write and sing poems. (2) This they did, not for gain for they had their own occupations, but for music's sake and for the distinction that achievement in poetry brought them.

Heinrich von Meissen, who came to Mainz in 1311, founded the first guild of Meistersinger. His example was followed in other towns, until at the height of the movement in the fifteenth and sixteenth centuries almost every town in Germany had its Meistersinger. How far the individual Meistersinger were creators in a musical sense remains a doubtful question. Certainly in many cases they drew on a stock of melodies common to them all. In verse they all created, and some of them made music as well. This to us is the miracle of this early amateur organization. To them it would doubtless seem equally strange that men should gather to sing songs, but never make any of their own.

1. Vidal, *Les Instruments à l'Archer*, I, 336 et seq. (also published separately as *La Chapelle St. Julien-des-Ménétriers*). Ecorcheville, *Vingt Suites d'Orchestre du XVIIe Siècle Français*, I, 21, Grove, *Dictionary*, III, 145, (*Le Roi des Violins*).
2. Grove, *Dictionary*, III, 615, (*Song*).

The Downfall of the Guild System.

In our study of the guilds we have seen the growth of forces which tended to destroy them. Prominent among such forces was the feeling of security which made the town musicians of the better class find the fees of the guild only a troublesome expense. They were secure. They did not need the help of the guild and evidently felt no inclination to associate themselves with their humbler confrères. The professional musician had appeared, had become conscious of common needs, and had formed the guilds. The destruction of the guilds was partly due to the differentiation within this musical body. With this differentiation came a feeling of superiority on the part of the organists and clavecinistes; the composers also began to be differentiated from simple performers. This process is clearly seen in France where the mountebanks were differentiated from the minstrels. Then the dancing-masters seceded, next the organists, clavecinistes and "other serious musicians," and finally the guild controlled only "the players on instruments" (except organ or harpsichord). The decline of the power of the guilds was gradual. In France some were active up to the French Revolution. (1) In Germany they were still active at the time of Bach. (2)

If the guilds tended to disappear, patronage, the other cohesive force of this early period, continued to be a potent factor, and has continued so from the Middle Ages to present day America.

We have seen in the earlier section of this chapter the tendency of musicians to attach themselves to the service of noble or king. If we turn to a musician like Orlando di Lassus, we find his life a succession of court appointments. (3) A list of famous English musicians to the time of Handel is a list of as many gentlemen of the Chapel Royal or the Court Band. Bach held a court appointment at Cöthen. His son C. Ph. Emanuel Bach spent many years at the court of Frederick the Great. Haydn spent most of his life in the service of Prince Esterhazy. Mozart served the Bishop of Salzburg. In short, we must look to courts and princely establishments when we wish to find the creative centers of this period.

The Power of Patronage Passes to the Middle Classes.

Reigns like that of Louis XIV in France, however, encouraged the growth of a new class. The opportunities of a period of

1. Gregoire, *Notice historique sur les sociétés et écoles de musique d'Anvers*, p. 22.

2. The orchestras which accompanied Bach's Cantatas were made in part of the town musicians. see Schering, *Musikgeschichte Leipzigs*, p. 100.

3. Van der Borren, *Orlande de Lassus*, pp. 1-56.

rapidly expanding trade when the actual business of governing was slipping from the hands of the aristocracy were great. The middle class began to make itself felt. Towns were growing, manufactures increasing. The world had grown larger, and commerce and shipping expanded with it. Comfortable citizens multiplied in numbers; great merchants and traders grew enormously wealthy.

This new class once conscious of its powers, once securely wealthy, immediately bought the perquisites of the landed aristocracy,—coach and four, mistresses, footmen, and frequently a musical establishment. Sometimes this newly acquired pomp suited its possessor not at all. We may remember the difficulties of M. Jourdain in the “Bourgeois Gentilhomme.” Sometimes we find a man like the farmer-general La Pouplinière who was patron to Gossec, to Rameau, who maintained an orchestra and lived for music. (1)

The power of patronage now shared by the middle class manifested itself on a large scale in such establishments as that of La Pouplinière. On a smaller scale it showed itself in the spread of instrumental instruction, and in that typical institution, the concert. In France M. Jourdain, as will be remembered, received instruction in singing. Painters of the period delight in representing a music lesson. Instruction books for the harpsicord and for other instruments appear. (2) The full development of this topic belongs to the next section rather than to this. Here it may be sufficient to point out that from the seventeenth century teaching became an important resource of the musician. (3) From this period, as the complementary half of the preceding statement, comes the recognition of music as a social accomplishment. An earlier day had recognized music as the accomplishment of the gentleman. From this time on there was an increasing desire on the part of the middle class to take to itself what had formerly been one of the privileges of the nobility.

Amateur Music and Musicians in the Seventeenth Century.

In the seventeenth century the result seems to have been one of the golden periods for the music lover. Music was in general not technically difficult. Instruments were widely played and frequently an enthusiast would play several, passing at will from

1. G. Cucuel, *La Pouplinière et La Musique de Chambre au XVIIIe Siècle*, passim.

2. See A. Dolmetsch, *The Interpretation of Music of the XVIIth and XVIIIth Centuries*, Chap. VI for a résumé of the teachings of these early methods.

3. Ecorcheville, *Vingt Suites d'Orchestre*, I, 13.

one to the other. (1) Professional virtuosity had indeed appeared, (2) but the amateur had plenty of music suited to him and apparently pursued his own path. Music was made where one lived whether that meant Versailles, Whitehall, or a well-to-do home in Amsterdam or London.

Many Dutch paintings of this period give a delightful insight into the musical life of the comfortable Dutch burgher. We see, not the angelic orchestras of the earlier painters, but solid Dutch burghers making music with all the seriousness and satisfaction imaginable. In the well known picture by Terborch we look at the back of a young lady playing a sonata for viola da gamba accompanied by a spinet. In another painting we have a brother and sister playing a smiling duet on cittern and lute while a servant in the background places a roast fowl on the table. (3)

A third picture shows a large and evidently prosperous family interrupted in a musicale by the arrival of a letter which the master hands back to the bearer. (4) The young son is a viola da gamba player; one daughter pumps the little organ which the other has just stopped playing. The mother too is a musician, for she holds a Spanish guitar.

The Appearance of the Virtuoso.

Beside this familiar side of music which played so vital a part in the life of the sixteenth and seventeenth centuries, other elements had been growing up, elements which are still important factors in present day musical art. The first was the appearance of the virtuoso, the musician who has developed his performing powers to the utmost and whose performances were largely devoted to displaying this skill. The second was something which grew with the virtuoso tendency. This was the tendency of the audience to listen passively to performances which they could not duplicate. They sat and were entertained, or if not entertained, they talked. (5) Such performances first took place in courts and palaces, then in wealthy private houses. Finally musicians conceived the idea of organizing musical gatherings at their homes or in places of public resort for all who would subscribe for a series or pay for a single admission. This was an

1. Both Pepys and Huygens are examples of this versatility.

2. With Lolli, Farina and other violinists, English virginal music is also really difficult enough to demand the virtuoso.

3. M. Sauerlandt, *Die Musik in Fünf Jahrhunderten der Europäischen Malerei*, p. 116.

4. *Ibid.*, p. 107.

5. Chesterfield, *Letters Written by the Earl of Chesterfield to his Son*, II. 3. Van der Straeten, *The Romance of the Fiddle*, p. 184.

announcement of a new era where the music was available not only to the few who could hire musicians but for all who could pay the entrance fee.

The Development of the Public Concert in England.

Oxford possesses the oldest "musick room" in Europe, and here was given the earliest series of subscription concerts. These concerts were given on Monday evenings. A regular orchestra was maintained, and visiting artists were frequently hired. In addition to regular salaries, favored performers might have benefit concerts from which they received the proceeds. The concert programmes featured symphonies or overtures by Holzbauer, Cannabich, Toeschi, vocal numbers by Handel and others, and concertos played by the skilled performers in the band. (1)

John Banister seems to have initiated the first concerts in London. They were advertised in the London Gazette of Dec. 30, 1672 as follows:—"These are to give notice that at Mr. John Banister's house, now called the Musick-school, over against the George Tavern in White Friars, this present Monday, will be musick performed by excellent masters, beginning precisely at four of the clock in the afternoon, and every afternoon for the future, precisely at the same hour." (2) Banister had been chief of his Majesty's violins, as Pepys tells us. Another contemporary tells of his doing wonders on the flageolet to a bass. (3) These two bits of information may suggest the kind of music purveyed at these concerts.

In the middle of the seventeenth century French musicians commenced to hold concerts at their houses. Thus we hear of ensembles of five or six lutes at Ballard's house. De la Barre, "Organiste du Roi," held concerts for voices, playing also on the organ, the spinet, and the harpsichord. Saint Colombe, a violist, played trios for three viols with his daughters. Such meetings had been a normal part of life at court or in the houses of the wealthy. The new thing was that the musicians were beginning to initiate such meetings for their own profit. (4)

The Concerts Spirituels.

A famous and enduring project was the "Concerts Spirituels" which were designed to fill the musical gap caused by the closing of the opera during church festivals. (5) Anne Danican Philidor

1. J. H. Mee, *The Oldest Music Room In Europe*, passim.

2. Van der Straeten. *Op. cit.*, p. 101.

3. *Ibid.*, p. 102.

4. Ecorcheville, *Vingt Suites d'Orchestre*, I, 34, 35.

5. Grove, *Dictionary*, I, 385, (Concerts Spirituels).

was the manager of these concerts. They were given in the evening from six to eight in the Salle des Suisses of the Tuileries. The privilege of giving these concerts cost a thousand francs yearly, and at first neither operatic nor French music could be given. The first concert took place on March 18, 1725 and included vocal and instrumental music by Lalande and the Corelli "Nuit de Noël" (Op. 6, No. 8). The concerts were a success as is evidenced by the fact that Philidor received three thousand francs yearly when he retired as manager in favor of Simard in 1734. The continued profits of the concerts are eloquently evidenced by the fact that in 1741 the privilege was rented to Royer for six years for a yearly payment of six thousand francs. In 1755 the yearly payment was nine thousand francs. No further evidence is needed to show the large scale which the enterprise assumes, or the increase of the public for such performances. We are on the edge of an era where the concert becomes a dominant institution. Artists who appear are not merely expected to please a nobleman and his friends: they must show a box office profit. The public had to be pleased as well as the patron, although we must not think of the public of the eighteenth century as a democratic body. It was in transition, still largely aristocratic, but with an ever-increasing alloy of prosperous middle-class folk; abbés, officers, merchants, bureaucrats, lawyers.

The Reign of the Virtuoso.

It may be conjectured with probability, if not actually proven, that the factors set forth in the previous section are largely responsible for the increasing importance of the virtuoso, the musician who dazzles by a flawless performance, by brilliance and dexterity, and his companion the charlatan who seeks to dupe this new audience which is not yet quite sure of its p's and q's. We may remember in this connection the Italian virtuoso Caraffa of Kuhnau's satiric novel, who placed snuff boxes on either side of the piano. "When he saw difficult passages for the right hand ahead of him, he quietly took snuff from the right-hand snuff-box. When the rapid passages were in the bass he took snuff from the left-hand box. In this way the difficulties were always evaded." (1) We may remember too the bitterness with which Hogarth depicts the virtuoso in "Mariage à la Mode"—the fat opera singer lolling idly back in his chair in *Milady's*

1. Kuhnau. *Der Musicalische Quack-Salber*, Dresden: 1700. (Interestingly summarized and studied in R. Rolland. *Musical Tour Through the Land of the Past*, pp. 2-20).

chamber, the flute-player beside him blowing away as they perform an arietta together.

At the same time we must remember that Mozart was first a child marvel, and then a traveling virtuoso. We must remember Liszt, the consummate virtuoso, possessing both the faults and virtues of the type to the highest degree.

The essential points to bear in mind in relation to the virtuoso are first his reliance on brilliance, on "fireworks." He was individualistic, a romantic figure, isolated, admired, wondered at. Let us remember the English amateur who looked at the feet of the violinist virtuoso Baltzar "to see if he had a devil's hough (hoof)." (1) Let us think of the Italian audience who ascribed the powers of the young Mozart to a ring he was wearing so that he was forced to lay it aside to prove he played by skill and not by witchcraft. (2) Finally think of Paganini and his "satanic" stage presence which no doubt had an influence on his box-office receipts.

This tendency towards self-exploitation tended to center musical productivity on solo pieces and concertos. Consider Liszt's earlier output, a succession of brilliantly written piano works. Remember that Chopin wrote only one chamber work, the cello sonata. Thalberg, Hertz, Dussek, Woelffl and dozens of other forgotten players show a like tendency till we read in "Theodore Leschetizky," by Comtesse Potocka, the amazing statement that Schulhoff was the first to play easy pieces in public.

The Orchestra as an Ensemble of Virtuosi.

Not only pianists and violinists showed this trend towards virtuoso writing,—the orchestra commenced to feel the same influence. With Haydn, Beethoven, Berlioz, Wagner, Strauss the instruments were required to do more and more. The instruments themselves felt the influence of the machine age. Sax improved the brass instruments; Boehm rebuilt the flute; (3) Klosé adapted the Boehm system to the clarinet. (4) Erard evolved the modern harp. (5) The violin escaped with minor changes. (6) The piano became larger and changed from the little square piano to the modern grand. Composers like Berlioz, Strauss, Rimsky-

1. *Anthony a Wood Diary*, quoted in Hawkins, *History*, IV, 328.

2. Jahn, *Life of Mozart*, I, 123.

3. J. P. O. Commettant, *Histoire d'un inventeur au dix-neuvième siècle, Adolphe Sax*

T. Böhm, *An essay on the construction of Flutes*.

4. W. Altenburg, *Die Klarinette, ihre entstehung und entwicklung*. . . .

5. F. A. Hodland, *The Harp and Sebastian Erard*.

6. The changes involve a larger bass bar and increase the angle of the neck with the body.

Korsakoff studied orchestral effects and wrote text-books embodying their findings. (1) The halls were enlarged with the growing audiences, and the orchestras grew with both. The orchestra of the French Court in 1636 numbered twenty-four. Haydn wrote his best known symphonies for an orchestra of twenty seven string players plus woodwind and brass. Berlioz however demanded groups of one hundred and nineteen performers, and Strauss an orchestra of one hundred and five (*Heldenleben*). In short the orchestra has become an aggregation of virtuosi; music for it is composed by a virtuoso, and it is conducted by still another virtuoso.

The Expansion of the Music Industries.

All this immense increase in the size of the orchestra, this growth in the audience, was accompanied by an equal extension in the industries which supply musical needs. Printed music of early days was frequently given out by the composer with misgivings because once printed it became anyone's property. The author frequently explained in his preface that he printed his work only because a pirated edition had been issued without his consent. (2) When we reach the time of Beethoven, the publisher has become a real factor in music. Schubert lived by selling his compositions to publishers, but not too well. (3) At present, publishing like concertizing is a large-scale industry which must sell in huge quantities to make a satisfactory profit. We buy music cheaply, but we can buy only pieces which thousands of other people buy. (4) This admittedly is a statement of a modern publisher's ideal rather than his actual accomplishment. In general, however, only the expectation of a very large sale can justify a publisher in printing a work.

Mass production, however, affected instrument makers as well as publishers. In the middle of the nineteenth century Mittenwald commenced to send out cheap violins in quantity. (5) It was cheaper to have each part made by separate workmen than to have one craftsman make the whole instrument. Sax received a contract

1. Berlioz. *Grand Traité d'Instrumentation et d'Orchestration Modernes*. passim. Strauss. *Instrumentationslehre von H. Berlioz*. Ergänzt und rediviert von R. Strauss. passim. Rimsky-Korsakoff. *Principes d'orchestration avec exemples notés, tirés de ses propres oeuvres*.

2. For such a preface see P. Warlock. *The English Ayre*. p. 38.

3. He received about twenty cents for certain of his songs.

4. This tendency has involved throwing away music of worth because it did not sell well and occupied valuable shelf-room.

5. Abele. *The Violin and Its Story*. pp. 65. 66.

for band instruments for all the French army bands. (1) Piano building became a large industry. (2) American builders placed a reed organ in every home only to have it later relegated to the barn and its place filled by the ubiquitous piano. (3)

The scale on which music was produced has built up large industries. The growth of industry which gave us our factories, our elaborate machine-made existence of to-day, has not only aided in developing the music of today. It has at the same time destroyed the arts which had been spontaneous among the people for untold generations. Folk songs, handicrafts, dances always had found a place in the lives of the cottagers, farmers, and the folk of the country-side. These things clung together and made an inseparable whole. As men worked less at home and were drawn more and more to cities, and to factory instead of handwork, the old way of living began to disappear. Machine-made clothes were cheaper. The country wife no longer wove her own cloth. City songs were more up to date than songs the old men and women sang; the grandsons no longer listened to the traditional tunes. Finally the whole fabric of folk-life broke and disappeared and left nothing which really took its place.

The Public as a Consumer of Professional Music.

Before studying the growth of musical institutions in America it may be well to re-emphasize the broad lines of musical development so far stated. First came the development of a class of professional musicians, then various institutions were developed for their protection and for the furtherance of their art—competitions, special courts, guilds. Gradually the skills and techniques involved in performing became more complicated. Finally the professional performer developed to a point utterly beyond the reach of the amateur class. The sixteenth century may be said to show amateur and professional on a fairly even footing as regards performance. The seventeenth century with the growing number of skilled performers marks a divergence which the eighteenth and nineteenth centuries widened. Liszt and Chopin completed the rout of the amateur musician. Today instrumental music in a large majority of cases means only a brief period of instruction soon forgotten. Listening to others is the final resort of all except a small but persistent minority. At the same time

1. A. V. Frankelstein, *Syncopating Saxophones*, p. 54.

2. E. Pelz. *On piano-forte manufacture, especially in America, an essay.*

3. Grove, *Dictionary, American Supplement*, p. 339.

the materials for performance, instruments and music, have become cheap, teachers have multiplied, and skill in teaching has become more usual.

Listening however has become more and more possible; first through the growth of concerts and the tours of virtuosi, then through the phonograph, finally the radio. Music has become omnipresent, but most men and women have lost the wish to play, have lost even the feeling that playing is possible, save in rare cases. The remedy for this dilemma is a problem of education. Its solution seems more possible in America than elsewhere, since here and here only have we the means to really re-create amateur performance through the schools. We must then turn to America to find the new elements in a culture which, of course, was largely borrowed. This means a long step back to the eighteenth century to review the tendencies which had their inception with the very founding of our country. We must try to summarize briefly what is characteristic in our musical organizations, in our production and consumption of music. How have we transformed the borrowed elements of our musical culture? What elements have grown up here which are essentially our own? How did music enter our system of public education, and what may we reasonably expect from it?

Musical Life in Colonial America.

Musical life in America started with the identification of religion and music. Music was only to exist as a function of religion in the Puritan colonies of the north. Its expression was in psalm singing. This was done by rote, the deacon lining out the psalm and the congregation singing it after him line by line. (1) Gradually the more progressive elements in the churches favored note reading. The itinerant singing master appeared and with him the singing school. (2) Here the young people learned to read notes, and then to sing the psalms used in meeting. It was sound education, and it seems to have functioned well: but it was extremely limited in scope as a glance at a psalm book of the period will show.

The Development of Secular Music.

From England come the country fiddler, the country dances, the games played at the "play party," although they took on a

1. Birge, *History of Public School Music in the United States*, p. 6.

2. Billings was perhaps the most famous of these organizers of singing schools.

very local flavor. They became Yankee and then moved west with the pioneers. With the growth of wealth and the increase of trade we commenced to absorb music as well as tea and silks. First came a few dancing masters and music teachers. Travelling opera troupes appeared, and as time went on more musicians came and stayed, more concerts were given, more artists visited us. (1) Violins and cellos were made in New England. (2) We produced our own music in the psalm tunes of Billings, (3) and in the more elegant if less typical works of Hopkinson. (4) Our churches began to possess organs, (5) our choirs improved.

With the organization of the Germania Society (6) and later the Philharmonic Society (7) orchestral music was on a sounder footing. The Handel and Haydn Society marked a similar advance in choral music. (8) Theodore Thomas became widely known as an orchestral conductor. (9) The musical festival made its appearance, (10) and in spite of its devotion to large numbers, undoubtedly introduced many Americans to music which was neither a fiddle tune nor a hymn. Most of these advances in concerted music were for large choruses, for military bands, for symphony orchestras. True, the Mendelssohn Quintet Club was organized only a year later than the Germania Society. (11) It was an isolated attempt, and we must wait till the last generation and the Kneisel Quartet for an organization which did pioneer work in chamber music comparable to the work of Theodore Thomas in the field of orchestral music. Our concert pianist Gottschalk, (12) not satisfied with solo recitals delighted in arrangements for a small army of pianos. It was natural, then, that smaller and less pretentious forms like the string quartet and the trio should be neglected until the more impressive massed performances had ceased to be a novelty.

The minstrel show appeared, and the banjo came into popularity. Famous minstrels became public characters. (13) Dan Emmet wrote "Dixie," Stephen Foster "Swanee River" and "Old Black Joe." American performers went abroad to complete their

1. Sonneck, *Early Concert Life in America*, passim.

2. Grove, *Dictionary, American Supplement*, p. 9.

3. Grove, *Dictionary, American Supplement*, p. 132 (Billings).

4. *Ibid.*, p. 245, (Hopkinson).

5. *Ibid.*, pp. 7-11.

6. *Ibid.*, p. 217, (Germania Orchestra).

7. *Ibid.*, p. 327, (Philharmonic Society).

8. J. T. Howard, *Our American Music*, p. 297.

9. J. T. Howard, *op. cit.*, p. 138.

10. *Ibid.*, p. 313.

11. *Ibid.*, p. 221.

12. He published an autobiography, see also Grove, *Dictionary, American Supplement*, p. 224.

13. C. Wittke, *Tambo and Bones*, Chap. V, "Knights of the Burnt Cork."

studies. A group of American composers appeared: Paine, Chadwick, Foote, MacDowell.

America Absorbs European Music.

At present America's wealth has completed the absorption of European culture. We hire the cream of the world's orchestral players, the best opera singers. We import teachers, conductors, virtuosi of every description. We manufacture pianos by thousands, saxophones by hundred thousands, radios by millions. The movies cease their silence; they become audible. Another step, and they become understandable. Teachers and conservatories multiply. We give more piano lessons, and they are more quickly forgotten than anywhere in Europe. In a material sense we possess more music than any other country. This is combined with enormous and tragic inequality in cultural opportunities. A cultivated taste in music is hardly less a privilege of wealth than in the time of Mozart. The most extreme contrasts abound. Cultivated tastes exist beside the most complete ignorance and the most superficial enthusiasms. We grope for something in this abundance of music which represents us. We turn to the Indian with a momentary enthusiasm and, after having destroyed his race and taken away his land, find that he was a singer. (1) We turn to the Negro and his songs. (2) We turn to jazz. (3) Does it represent us? Europe accepts the suggestion with alacrity and more than a suggestion of malice. We can claim no musical physiognomy. Our young composers are German, French, Russian, and their music bears witness to the place of their musical birth.

Music Teaching in American Schools.

The most important thread has been dropped in this hasty review of an immensely complicated and confused development. In 1834 Lowell Mason commenced the teaching of music in the Hawes School in South Boston. Many of the reasons which he urged in favor of this beginning of public school music are still vital forces at the present. (4) Among these are the assumption that a tolerable musical endowment is a normal, not an exceptional thing, and the concept that music should be taught as a desirable leisure activity. Other cities followed Boston. (5) Demonstra-

1. MacDowell, Griffes, Farwell have built works on Indian themes.

2. Gilbert, Goldmark, Dvorak have worked on Negro themes.

3. Gruenberg, Gershwin, and others.

4. The report supporting this experiment is printed in Birge, *op. cit.*, p. 40.

5. Birge, *op. cit.*, pp. 64, 65.

tions were arranged to convince communities that school children had successfully been taught to sing. Music books for schools appeared. The problem of making enough teachers was met by summer schools, (1) by pioneer normal schools, (2) and by chance. Some teachers of singing schools simply transferred their methods to the class room. Many teachers were professional musicians who had to find their methods as they went. The first period of development emphasized rote singing and was followed by a period which stressed note reading. Music started in the grammar school but was soon extended into the high school and the elementary school.

Instrumental Music In the Public School.

Finally, towards the very end of the nineteenth century, came the introduction of orchestras into the schools, first as an extra curricular activity, then as a regular school subject. (3) First the instruments were all owned by students, then school systems commenced to buy the less usual and the more expensive instruments. The instrumentation of this type of orchestra was incomplete at first since it depended largely on uniting and organizing students who already played an instrument. The need for instrumental instruction was obvious, and it was met by instruction by private teachers, then by class instruction. In England group instruction in violin had been practised, (4) and these attempts inspired some of the earlier work in America. Almost immediately methods and teachers developed and the idea attained a wide vogue.

The teaching of appreciation developed at about the same period. It aimed to give information about musical instruments, about musical form, about composers, their lives and their music. Its chief object was to increase effective listening by actual classroom practice, and by giving information which might stimulate interest in music or serve as a guide in listening. It was closely allied to the development of reproducing devices: phonograph, player-piano, radio.

The Importance of Public School Music.

Such are a few aspects of the development of public school

1. Birge, *op. cit.*, 128 et seq.

2. *Ibid.*, 135.

3. Early orchestras are discussed in Birge, *op. cit.*, p. 162.

4. The Maidstone Movement in England was studied by C. H. Farnsworth and was discussed in a paper printed in the M. T. N. A report for 1908.

music in the United States. Its development has been astoundingly rapid and complete. It may well result finally in abolishing music as the property of the wealthy and place it at the disposal of every school child in the United States.

It is finally to the public school that one must look for the creation of the American musical mind. It is the only agency which is reasonably free and disinterested (at least in a musical sense), yet nation-wide. In the field of instrumental music it has a number of tasks to perform. It must as far as possible exploit the folk instruments of the various racial groups in America and preserve and develop the spirit of folk music where it exists. (1) To this must be added the development of small instrumental groups of all kinds and the teaching of the finest tunes which can be found and taught within the capabilities of the group. We must teach the students to play in orchestras and to listen to orchestral music wherever our schools are large enough and rich enough to support them. We must find composers of ability who will have insight enough to wish to write for our students, and we must teach our students to play in a way that will be worthy of the music we teach them. We must find men who are teachers and musicians to an equal degree and who care for music enough to practise it themselves. The opportunity is that of molding the musical mentality of the next generation, of creating the first musical democracy. And in such a plan chamber music must play an important part.

1. As in national groups in large cities, among southern mountaineers, Negro groups, Indian groups, Spanish and Mexican elements in the Southwest.

CHAPTER III

THE EDUCATION OF THE MUSICIAN

Music Education in a Vermont Village.

In a Vermont village the postmistress plays the piano; her brother plays a little on the cello. The proprietor of the store down the road performs rather inadequately on the trombone and quite well on the double bass and violin. He is the fiddler for many of the local dances. A teacher who summers in the village plays flute; the wife of a retired clergyman who is a permanent resident the violin and piano. Only the latter took lessons systematically, or for a considerable time. The others may have had a few lessons but in general picked up what they know. Friends and visiting musicians helped a little, ingenuity and individual initiative much more, and when a dance or a promenade was in order players could be found for the music.

Many country musicians "never had a lesson in their life," like the father and son who played for dances in a tiny town in Massachusetts. Mellie Dunham, the Maine fiddler, was quoted to the same effect. (1) Such players learned their tunes by ear, and in some cases had a large repertory of jigs and reels but no knowledge of musical notation. They played for their own amusement and consolation and for local dances, and their accomplishments were equal to their needs.

It would however be a favored urban situation where so large a percentage of the inhabitants made music as in the Vermont village mentioned above. Such an apparently undirected and unschooled situation as existed in New England a generation ago seems to have satisfied the musical wants of the communities there. What there was could be seen, appraised, appropriated, and used by the young people. It is true that the music played was limited to simple hymns and dance tunes, but these became familiar by constant repetition as more complicated music could not.

In such a village as the one described a number of people played upon instruments. None however made their own instruments although in the past instruments had been made in this region. None had invented tunes. If we turn back to more

1. *New York Tribune*, September 28, 1931.

primitive situations such accomplishments were possible. Not only did music accompany most of the activities of life, but the music was often composed by the performer and played on an instrument of his own making.

Music Education in Primitive Societies.

The children in such a primitive society watched their elders dance and sing. They learned the songs unconsciously. We are told for instance that the children of the D'Entrecasteaux "watch the dances too and learn the songs; they share the wailing over the dead, and listen to the incantations for the sick and the magic songs that hush the winds and stay the fury of the tempests." (1) Among the Indians of Brazil the children made small musical instruments on which they played. (2) In the Congo the children "evolve bizarre musical instruments" as well as other devices which display novel and ingenious features. (3) The materials were at hand, the necessary techniques were so simple that they could be acquired merely by watching a relative or a nearby villager. Sometimes the construction of instruments was undertaken at a later age. The flute or rather flageolet of the primitive American Indian, associated with courtship, was constructed by young men that they might play it in the hearing of the chosen maiden. (4)

Songs were also invented by primitive children. Specific examples naturally are hard to find. The case of an Indian boy of seven may be instanced. He had been left alone in the wigwam, and made and sang a song expressing his fear of the dark and loneliness. Indians in the nearby tepees heard him and learned the song. Although the song became generally known, the boy was always acknowledged as its owner and creator.

The Beginnings of Formal Instruction in Primitive Societies.

This simplest mode of education seems not to have sufficed in many primitive societies. Songs and ceremonies involving songs were regarded in many cases as so vitally necessary both to the individual and the tribe that more definite instruction was given. Songs formed part of the magic by which primitive man succeeded in war or in the chase. In other cases the musical accomplishment

1. Miller, *The Child in Primitive Society*, p. 138, quoted from Jenness and Ballantyne. *Northern D'Entrecasteaux*, pp. 992-93.

2. *Ibid.*, p. 141, quoted from Schmidt, *Indianerstudien in Zentral-Brasilien*, pp. 311-312.

3. *Ibid.*, p. 142, quoted from Schmidt, *Les Baholoholo*, p. 463.

4. Densmore, *Chippewa Music*, II, 41-42.

to be passed on was too complicated to be acquired merely by imitation. In still other instances the accomplishment was regarded as the property of an individual, and could only be acquired legitimately by instruction from him.

A first step towards deliberate teaching was the telling of tales and the singing of traditional lore in the evening by the old men. This was done in primitive races all over the world and thus were transmitted to each generation the history and legends of the tribe. (1) In some cases, as among the Maoris of New Zealand and the Indians on the Amazon, this has involved the retention of words which are no longer used or even understood. (2)

Parents sometimes used song to teach the children useful information. Thus the women of the Mataol of California taught their children the natural landmarks bounding the tribal territory in kind of chant. (3) Malay children had a moral little song about the merits of bathing. (4) This teaching became more necessary as the young of the tribe approached the age when they were to be initiated as adults. Sometimes the teaching of adolescents took the form of verbal instruction, sometimes of song. Boys among the African Becwana were taught a right way of living by songs which were sung to them. (5) Girls at the age of puberty were sometimes taught songs and dances which they would need to know. We are told that these were important items of instruction for the girls of the Amazon Indians. (6)

Of a still more specialized type was the transmission of songs from a medicine man to his disciples. Sometimes such lore was transmitted only to the son of the magician. This was true of a man among the natives of the D'Entrecasteaux Islands who possessed a rite and song which seems to have been successful in trapping wild pigs or in aiding the growth of yams. Once established the office became hereditary and was passed down from father to son. (7) Among the medicine men of the American Indians cures consisting of an herb with the appropriate song and instruction in the use of the remedy may be transmitted after the presentation of acceptable gifts. (8)

1. Miller, *op. cit.*, p. 169, quoted from Colenso, *Trans. and Proceed. New Zealand Institute XIII*, p. 57.

2. *Idem.*, quoted from Whiffen, *North-west Amazons*, p. 208.

3. *Ibid.*, p. 157, quoted from Powers, *Contributions to North American Ethnology*, III, 109-110.

4. *Ibid.*, p. 163, quoted from Jenness and Ballantyne, *Northern D'Entrecasteaux*.

5. *Ibid.*, p. 211, quoted from Willoughby, *J. R. A. I.*, XXIII, 458.

6. *Ibid.*, p. 217, quoted from Whiffen, *North-West Amazons*, p. 496.

7. *Ibid.*, p. 243, quoted from Jenness and Ballantyne, *Northern D'Entrecasteaux*.

8. Densmore, *Teton Sioux Music*, p. 211.

An oboe teacher among the Warrau of Guiana taught the children to play on this instrument. (1) We are informed that among certain African tribes the man giving instruction on an instrument makes for his pupil an instrument like his own in every particular. This proves the existence of instrumental instruction and a tendency towards specialization in manufacturing instruments. (2) The members of the horn band in Haute Guinée reported by Joyeux must have done a certain amount of teaching, for we are told that they had pupils in the village who took their places in case of necessity. In this particular group tunes were pieced together, each player contributing but one note, save the highest and lowest instruments, which had two. In such a band the need for having a complete instrumentation is obvious. (3)

General Characteristics of Primitive Education.

In closing this sketch of a type of music education which is characteristic of primitive societies, as it was of rural communities in Europe and America until a few generations ago, a few points may be reemphasized. First, one must admit that music was used as an aid in many types of activity in which it has little share at present. We hardly count on music in teaching history, geography, or medicine. We do not work to music to anything like the extent that men of earlier cultures did. Music still serves to instill religious texts and teachings: it still stimulates group feeling with national hymns and patriotic songs. These may be compared without stretching a point to the war songs which were taught the young in certain tribes. In short, music is less obviously useful than in many early cultures, and this may account in part for the fact that they seem to have transmitted musical elements in the folk life with more success than we have achieved. It is accounted for as well by the constant use of music in all the important affairs of life, and by the fact that the young were unrestricted observers of most of these events. The simplicity of organization of much of the music used in such societies aided greatly in its diffusion throughout a people. Melodic units were short and easily remembered. This meant that not merely the more musical but that a majority must have been able to participate in all the social uses of music. This did not prevent individuals with a

1. *Ibid.*, p. 157, quoted from Schomburgk. *Reisen in Britisch-Guiana*, I. 152.

2. Chauvet. *La Musique Nègre*, p. 17.

3. *Ibid.*, p. 66.

strong musical gift from contributing to the group by making or singing tunes especially well, but it did prevent such enormous cultural gaps as separate a gifted composer of the present from a street-car conductor. Finally, since all the adults in a tribe participated in song and in social dances, it could never occur to a child to say he did not like music. Music was accepted because it formed a part of the folk ways which ruled life.

In very early times this simple method of folk education gave way to a more deliberate and systematic mode of transmitting the musical heritage from generation to generation. This system had its inception even in tribal cultures and constituted a first step towards conscious education.

The Musical Education of the Bard.

In Western Europe the early Welsh and Irish cultures put the matter of musical education on a firmer footing. In Ireland the chief poet (Ollam Fili) was a teacher, provided with land for his own support and for that of his students. There were several of these bardic schools each headed by a chief poet. The Feis or assembly of princes held at Tara and elsewhere (the last meeting in 560) included singing and competitions of bards. This was also true of the Oenach or fair, a popular assembly summoned by the king which involved besides musical contests the setting forth of laws and the barter of goods of all kinds.

The Welsh Eisteddfod was a sort of musical congress meeting once in three years. It held musical contests, and to qualified contestants it awarded titles which designated their degree of musical advancement. Candidates had to be presented by a "chief musician" (Pencerdd), a bard of the highest grade. Three years of study were necessary before attaining a degree and before advancing to each successive grade. Only when the student had reached the highest degree could he become a teacher, and transmit what he had learned to others. (1)

If we turn to Germany we find that musical contests were an important feature in the education of a Minnesinger. Later the same feature reappears with the Mastersingers. Their meetings were held in churches. In Nuremburg St. Katherine's Church was so used. Such gatherings began with a period devoted to "Freisingen." At this time anyone who wished might sing a song even if not a Mastersinger. Such a custom would give the novice and the outsider the experience in public performance

1. Grove, *Dictionary*, I, 484, (Eisteddfod), IV, 435, (Welsh Music).

which they would need when they sang in competition. Competitive singing followed this initial period. Four judges then took their places in a closed booth. One was to pass on scansion, one on rhyme, and one on the accuracy with which the candidate treated scriptural texts. The fourth and last judge was to listen for melodic faults. A chain of gold coins went to the singer of the most faultless song. The winners of such contests alone might take pupils, like the winners of the bardic contests in Wales. (1)

In summing up these early practices several points should be noted. In each case a very considerable period of study under a master was demanded, then a public and competitive proof of the attainment of musical skill before an assembly. The right to teach was possessed only by the masters of the musical art. No others could give instruction or take pupils. Standards of accomplishment seem to have been gradually evolving. The musical virtues valued in Wales involved such matters as faithfulness to the modes in use and a proper use of the singing voice.

Guilds and the System of Apprenticeship.

The bards lived in a society which was largely tribal; the Mastersingers belonged to a society which was feudal. They were associated with the life of the towns of the period. Their organization was in most respects similar to the guilds which united men of a trade. There were guilds of merchants, of craftsmen of all kinds. Where the members of a craft were not numerous enough to form an independent organization, they joined a related and numerically stronger group. Thus in Antwerp the makers of harpsichords were members of the guild of St. Luke, the painters' guild. This seems to have been on account of the paintings with which most harpsichords were decorated. (2)

In the guild method of education a young lad was placed as an apprentice under the direction of a master workman. Usually the master received a fee at this time. The apprentice worked without pay, doing the tasks assigned to him and gradually acquiring skill. He lived in his master's house, and there he worked in close contact with his master and with a limited number of other apprentices. The usual period of apprenticeship was three years or more. At the end of this period the master paid the apprentice a sum of money in lieu of wages. The following period was spent in working for wages for a master. Such wage-

1. Grove, *Dictionary*, III, 615, (Song).

2. Ibid., III, 194, (Ruckers).

earners were journeymen; and those who succeeded in saving up money enough might become masters themselves on completing a masterwork, an example of their craft well enough wrought to be acceptable to the examiners of the guild. French musicians and minstrels took apprentices, for the charter granted in 1658 to Dumanoir making him "Roi des Violons" set the term of apprenticeship at four years. At the conclusion of this period the apprentice might be received as a master by paying 60 livres to the "King of the Violins." In addition the candidate had to pay an additional 10 livres to the masters of the Corporation. Furthermore, the masters themselves paid an annual sum to Dumanoir for each pupil under their tutelage. (1)

The form of organization of the Mastersingers and the emphasis on producing a "masterwork" were exactly in line with guild organization. There was however this important distinction. The Mastersingers were lovers of song, but they did not live by it. Later developments along the same line were vocational, and we must think of the "Masters" of St. Julien, the "Stadt Pfeifer," and the other members of musical guilds as the professional musicians they were. They were good craftsmen in the field of music, and it was to them that the town turned when there was a question of music for banquets, for processions, for civic celebrations. At the height of their power the musical guilds counted among their members the court musicians as well as the humbler members of the profession. The church musicians, however, were quite apart from these organizations and from this type of education, although they called on secular musicians to aid them on occasions of importance.

The Influence of the Church on Music Education.

It is to the church that we must turn to study the theoretical side of music study, and practically no serious composer from the earliest times to the period of Haydn escaped its influence. If we consult autobiographies of musicians of this later period we can see how the church, the organ, and the organist formed the center of musical life, particularly in rural districts and small communities, towards which every musically gifted child gravitated, some by inclination, others by force. Let us review two typical cases.

Thomas Tusser who lived in England in the Tudor Period was, as he explains in his rhymed account of himself, a choirboy

1. Grove, *Dictionary*, III, 145, (Roi des Violons), Écorcheville, *Vingt Suites D'Orchestre*, I, 19.

by force. He was impressed by the king's officers on account of his exceptional voice.

"Thence for my voice, I must (no choice)
Away of force like posting horse,
For sundrie men had placards then
Such child to take:
The better brest, the lesser rest
To serve the queere, now there now here;
For time so spent I may repent,
And sorrow make.
But mark the chance, myself to vance.
By friendships lot to Paul's I got;
So found I grace a certain space
Still to remaine
With Redford there, the like no where
For cunning such and vertue much,
By whom some part of musicke art
So did I gaine. (1)

In France Grétry tells of his early days: "Mon père, qui étoit venu nous voir, avoit annoncé qu'il vouloit me donner des maîtres de musique, et si j'avois de la voix, me faire enfant de chœur à la collégiale de Saint Denis, où il étoit alors premier violon." (2)

The Studies of a Choir Boy.

Such cases are typical, and the choir school deserves a detailed examination. In England we may gain an idea of the instruction given from such documents as the one confirming Thomas Appleby as Organist and Choirmaster at Lincoln. He was to "duly and diligently instruct and teach the choristers both in the science of singing, namely, plainsong, pricked song, faburden, discant, and counterpoint, as well as playing the organ;" in addition to this in special cases teaching boys "to play on the instruments called Clavichords, said boys to provide Clavichords at their own proper cost and expense." (3) This passage testifies to a high level of musical instruction. That choir boys were to learn "pricked song" implies that note reading was taught since a "pricked song" was one written down. Are we to believe that the boys were to improvise fauxbourdon and discant? Were they merely to be able to perform pieces written down in this style?

1. Hawkins, *History of Music*, III, 465.

2. Grétry, *Essai sur la Musique*, p. 11.

3. Gratton Flood, *Early Tudor Composers*, p. 101.

How was the counterpoint learned? Was it also studied at the keyboard as seems to have been the case in Spain during the sixteenth century? That apparently all the boys were expected to study the organ is confirmed by the fact that early English records, those of Salisbury Cathedral for example, do not specify which Gentleman of the Chapel was to act as organist. (1) The custom was that each member of the choir took his turn at the organ.

If we wish to look at the matter from the point of view of the authorities who have to choose an organist, we may consult a letter written to Cardinal Wolsey. "He (the organist) should," we are told, "have both his breast at will, the handling of an instrument, pleasure, cunning, and exercise in teaching, and to be there four or five days before your appointed day for the ordering of the children, and to be acquainted with such songs as shall be the day of solemnity sung." (2) That is to say that the candidate must sing well, play well on the organ, and have experience in teaching. This latter qualification seems to indicate an appreciation of skill in teaching as does another letter of the same period. This letter, also directed to Wolsey, quotes the commendation by Cornish of a choir boy recently transferred from Wolsey's chapel to the Chapel Royal. Cornish is quoted as approving him for his "sure and cleanly singing" and also for his "good and crafty discant." He also approves of the teaching of Pygot, the Master of the Children in Wolsey's chapel. "Cornish doth in like manner extol Mr. Pygot for the teaching of him." (3) A third letter proves the value of sight singing, and stresses the superiority of Wolsey's choir in this respect. "The King hath plainly shewn unto Cornish that your Grace's Chapel is better than his, and proved the same by this reason that if any manner of new song be brought into both the said Chapels to be sung ex improviso the said song should be better and more surely handled by your Chapel." (4)

In England the principal choir schools centered about the royal establishment and the great cathedrals. Great lords, on the sacred or secular sides, might however support similar establishments, and on occasion these might even outshine the Chapel Royal. This seems to have been the case with Wolsey's establishment.

The instruction varied widely no doubt. At the best it included

1. *Ibid.*, p. 93.

2. *Ibid.*, p. 49.

3. *Ibid.*, p. 35.

4. *Ibid.*, p. 34.

practical instruction in singing, sight singing, counterpoint, and organ. It included in at least two establishments the participation in dramatic plays or interludes as well. We find the choir boys of St. Paul's presenting in 1527 "a most godliest disguising or interlude" made in Latin and French for the Court of Henry VIII, the latter language being chosen in deference to the French then at his court. (1) Probably Redford's "Interlude of Wyt and Science" was also produced by the boys of St. Paul's.

With the aid of the choristers of the Chapel Royal, Richard Edwards produced several plays, into which he introduced the songs on which his reputation as a composer largely rests. Among these were "Appius and Virginius," "Damon and Pythias," and "Palaemon and Arcyte," the latter played before Queen Elizabeth, who was much pleased and promised the composer a reward; but he is not known to have received it. (2) Thus the choir boys were early acquainted with secular as well as sacred music.

Choir Boys as Composers.

That the instruction was given these boys resulted in turning the more gifted among them towards composition at an early age is not at all surprising. There was a constant demand for new music to tickle the ear of the king at the Chapel Royal. If a boy distinguished himself either in performance or in composition, he not only reflected credit on his master, but prepared the way for a career as a Gentleman of the Chapel Royal when his voice changed; and the royal favor might bring all manner of special monopolies and grants. The way was direct. Once the composition was finished it was written out fair by the copyist, rehearsed and performed.

It was during the early part of the Restoration in England that this became most evident. Members of the Chapel Royal had been dispersed during the Commonwealth. When the King returned he brought new tastes from France which had to be gratified. Thus there was an immediate and urgent demand for church music with instrumental interludes and with passages for solo voices. These works were to be in a bright melodious style rather than the severe and contrapuntal manner of earlier writers.

Pepys is our witness to the precocity of some of these choir boys for he writes in 1663: "The anthem was good after sermon, being the fifty-first psalme, made by one of Captain Cooke's boys, a pretty boy. And they say there are four or five of them

1. *Ibid.*, p. 96.

2. *Ibid.*, p. 115.

that can do as much." (1) A printed collection of the time, Clifford's "Divine Services and Anthems" of 1664, further establishes the fact that these boys composed while still in the choir. The collection contained the words of five anthems by Humphries, of three by Blow, each being designated as "one of the Children of His Majesty's Chapel." (2) In a composite work of the same time known as the "Club Anthem" Turner, Blow, and Humphries collaborated. Tradition and probability both point to Purcell as another boy "who could do as much," but for this definite evidence is lacking. (3)

The "Thomasschule" in Leipzig.

Such specialized schools as the English and Italian choristers' schools do not seem to appear in Germany. The most famous institution of the kind is the Thomasschule in Leipzig which is well known from the fact that Johann Sebastian Bach had the training of the choir boys in charge during his long residence in that city. Only a minority of the boys were taught music in this school, but all studied Latin and the catechism. The boys who studied music formed a choral body from which the churches of the city were supplied and were called the "Alumni." They were taught by a cantor, and among the well known men who occupied this post before Bach were Sethus Calvisius, Joh. Herrman Schein, Joh. Rosenmüller, Joh. Kuhnau, names well known in German music. (4)

General Characteristics of Choir Schools.

Examples might be multiplied, but they would show only the same broad features. The fundamental thing was the ability to sing, to read music, and to know at least a little Latin. In more favored situations counterpoint was taught and the technique of keyboard instruments. At the worst the chorister was abused and whipped much and taught practically nothing. At the best he came into contact with the best musicians of his time and country and with a cultivated audience whose favor meant certain success. The theory of his art was represented by counterpoint which he learned in some cases to improvise vocally, in some cases instrumentally. If he had ideas and an urge to work them out he wrote his counterpoints, and the result might be a mass, a

1. Pepys, *Diary*, Nov. 22. 1663.

2. Grove, *Dictionary*. I. 249, (Blow). I. 757, (Humphrey).

3. *Ibid.*, III. 46. (Purcell).

4. Schering, *Musikgeschichte Leipzigs*, II. pp. 50-53. Grove, *Dictionary*, II. 1140. (Leipzig).

motet, or an anthem. His practical and his theoretical studies were unified. He sang, studied, and composed in strict counterpoint. The work of the "single souled airs," the recitative style, and early opera of the late sixteenth and early seventeenth centuries gradually undermined this contrapuntal style, and it slowly became a dead language. For a time it lingered in the church. Alessandro Scarlatti for instance wrote operas in the new style and church music in the old strict manner. Finally the operatic manner invaded most of the churches, and its victory over the old style was complete.

Counterpoint as a Disciplinary Subject.

One would expect that counterpoint as a study would follow the footsteps of counterpoint as a living musical style into obscurity. The contrary was the case. Haydn, Mozart, Beethoven all studied strict counterpoint, (1) and it is strict counterpoint which is generally taught on the Continent today. Only in Germany has there been a tendency to base instruction on the technique of Bach rather than on that of the masters of the sixteenth century. (2) At the same time, despite the growing interest in music of this period, the average student has little or no experience in it. This division of theory from practice coincided with a tendency to find the value of studying counterpoint in its use as a discipline, rather than as an explanation of procedures used in familiar music.

The Origin of Figured Bass.

Counterpoint came to us from the church. The study of harmony comes from another source. Students of music history are familiar with the attempts of the Camerati of Florence at reviving the antique drama of the Greeks. They sang their compositions to an instrumental accompaniment, lute, harp, or a keyboard instrument. Yet when we study their printed works we find no fully elaborated lute or harpsichord part but only a printed bass. From this bass the performer constructed his accompaniments, improvising them as he went. The earliest basses of this kind have no guides to the performer beyond the single line of notes in the bass. Obviously there was a chance for misunderstanding here, and a need for a more definite guide to the performer. A "c" for instance might serve as the bass for several

1. Mozart's admission to the Academy at Bologna depended on this, and Padre Martini is said to have advised him at this time. See also the Beethoven exercise books as published by Ricordi, Beethoven, *Studi*.

2. The American reader will find the most available example of this tendency in the "Applied Counterpoint" of Percy Goetschius.

different chords, c-e-g, c-e-a, c-f-a, possibly more elaborate structures. The performer would be likely to select the first of these possibilities, but what was to guide him in case one of the other chords was intended? The problem was solved by placing figures below the bass part. These figures symbolized the intervals which the performer was to employ in doubtful cases. In the case of our "c" in the bass, if the composer wished the chord c-e-a, he had to write down the measurements from c to e and from c to a. These measurements or figures would be 6-3 and would prevent misunderstanding as to which chord was to be employed. As the harmonies which had to be expressed by these means were eventually quite complicated, the knowledge of "figured bass" became essential to the musician and was a necessary part of his musical baggage. Every keyboard player had to be perfect in this, and every performer on the theorbo as well. From the early seventeenth century to the middle of the eighteenth century every song, every aria, every instrumental work was provided with such a bass which was to be elaborated into an improvised accompaniment. Frequently the subject was studied with a private teacher as was the chosen instrument of the musician. Bach gave instruction in this field as well as in keyboard instruments. Salieri taught figured bass and composition to Beethoven, and the results may be seen in the latter's notebooks. Numbers of books were written to cover the field: Mace discusses the matter, (1) and Bach wrote a little treatise on the subject (2) as did Gemianini. (3) Probably most musicians studied the subject with a private teacher, but as more and more musicians were needed in opera houses and princely courts the conservatory appeared to provide all necessary musical instruction under one roof.

Italian Conservatories at Naples.

It will be necessary to restrict this discussion to the conservatories of Naples although such institutions were found in other Italian cities, those of Venice being especially noted. Naples established the first conservatory. There were eventually four there, all serving as orphanages. The first seems to have been that of Santa Maria de Loreto, founded in 1535. The others were organized during the course of the sixteenth century. The Conservatorio della Pieta de Turchini which was abolished in

1. Mace, *Musick's Monument*, Chap. XLIII, p. 217 et seq.

2. Printed as an appendix in Spitta, *Johann Sebastian Bach*, II, p. 913.

3. F. Gemianini, *The Art of Accompaniment or . . . A . . . method to learn . . . thorough bass on the harpsichord . . .* Op. 11.

1808 was the last of them. The orphans taken into these institutions were given a particular dress, white in the case of the Conservatorio de San Onofrio a Capuana, blue at the Conservatorio della Pieta de Turchini, and their heads were shaven. They were supported by the gifts of citizens and to some extent by their own exertions as singers. In all the conservatories musical instruction was given. In addition, instruction in religion was given, and in the De Poveri they were taught their language. At the Della Pieta de Turchini only reading and writing were taught; music was added much later in this particular institution.

In addition to forming the choir for services in their own conservatory there were enough of these young musicians to form choirs for the other churches of Naples and for the Chapel Royal. They were also employed to sing hymns over the dead. In the early period they were taught chiefly the songs of the church. Later with the rise of opera they furnished many players, singers, and composers not only to Italy but to all Europe. Pergolesi came from one of these schools as did Vinci, Jomelli, Piccini, Paesello, Traetta, and Sacchini. The teachers were equally eminent and numbered men like Alessandro Scarlatti, Durante, and Leo. (1)

Students generally spent eight years in these institutions, although the less gifted might be sent away after a trial period of several years if they did not make satisfactory progress. The two principal masters in each conservatory taught singing and composition respectively. There were in addition subordinate instructors for the various instruments. (2) Burney visited the Conservatorio of San Onofrio on his famous tour across Europe and has left an amusing if somewhat appalling description of the activities of these students.

"On the first floor landing a clarinet was pegging away; on the second floor landing a horn was bellowing. In a common room seven or eight harpsichords, a still larger number of violins and some voices were performing each a different composition, while other pupils were writing. The beds served as tables for the harpsichords. In a second room the violincellos were assembled; in a third the flutes and oboes. The clarinets and horns had no other place than on the stairs. In the upper part of the house, and quite apart from the other children, sixteen young castrati had warmer

1. Grove, *Dictionary*, II. 444. (Naples).

2. R. Rolland, *A Musical Tour Through the Land of the Past*, pp. 171, 175.

rooms on account of the delicacy of their voices. All these little musicians were working unremittingly from rising (two hours before daybreak in winter) to going to bed (about eight o'clock in the evening); they had only an hour and a half for rest and dinner and a few days' vacation in the autumn." (1)

The "Poor Scholars" in Germany.

In Germany the "Poor Scholars" seem to have been organized on the lines of a conservatory. The Jesuits took in boys of eleven or over on condition that they already had some skill on an instrument. They were sheltered, were taught singing and to play on instruments. In Munich they were kept until their twentieth year. They were organized into little orchestras and vocal groups and were obliged to perform in the streets as a practical proof of their musical progress. Families who wished to hear them might contribute to their support, and in return the scholars would play in front of their houses at stated intervals. On Sundays they performed in church. Yet most of these boys were to become village school teachers, not professional musicians. Only the small percentage who were able to reach the university might pursue music there. (2)

The Curriculum of the Conservatory.

Conservatories of this time had a simple and direct curriculum. First came the practical question of learning to sing or to play. Next for the keyboard player came thorough bass. The student with a desire to write music would then study composition or counterpoint, perhaps both. This was of course primarily for the professional composer or the chapelmaster.

The Education of the Amateur.

The organizations studied in the paragraphs preceding this promoted professional music and trained professional musicians. If the amateur of music is to be studied we must turn to other sources, and scan letters, diaries, and the records of courts. Music lessons seem to have commenced early in life for the amateur as for the professional musician. Of three specific cases, one started studying an instrument at eight, one at nine, and one at ten years of age. (3) This would compare favorably with modern prac-

1. Burney, *The Present State of Music in Germany, the Netherlands and United Provinces*, p. 11.

2. Burney, *The Present State of Music in Germany, The Netherlands and United Provinces*, II, 63, 68, 70. (Dresden), I, 140, 144, 149, (Munich), I, 206, (Vienna).

3. Kinkeldey, *Orgel und Klavier in der Musik des 16 Jahrhunderts*, pp. 90, 89, 96.

tice. The general basis for instruction was a keyboard instrument even at so early a period as the sixteenth century, although few really keen amateurs of music confined themselves to a single instrument. Actual performance was all that was usually aimed at, but a fair number of amateurs might be named that were enthusiastic enough to undertake the study of theory and composition. Louis XIII and Henry VIII might be named among the earlier devotees, Huygens, Pepys, and Commissioner Whitlocke for a later period. The degrees of musical accomplishment varied widely, from Mary Queen of Scots who "played reasonably for a queen" (1) to the Prince of Venosa who was a performer of the first rank, and a composer of genius. (2) In favored situations musical skill was probably more common and more highly valued than it is today, but such situations were limited in general to courts and to homes of the wealthy bourgeoisie. The princes at the court of Maximilian were given music lessons; the same was true at the court of Ferdinand and Isabella. (3) The records at the English court contain appointments to teach this or that son or daughter the art of music. (4) That some of the lessons were effective is proved by the practical participation in music by Henry VIII, by Elizabeth, by Edward VI, son of Henry VIII. A musical education was extended freely to girls as well as to boys. We may quote the "Confessio Amantis" of Gower:

"He taught her till she was certene
Of Harpe, Citole, and of Riote,
With many a tewne, and many a note." (5)

Musical Accomplishments of Two Amateurs of Nuremberg.

The expense book of Paul Behaim of Nuremberg testifies to the beginning of the education of an amateur. (6) "On the 9th of November (1567) I let my son Paul go to the organist, to learn to play on the clavichord, and I am to pay 1 cfl. every four weeks for his lessons to Paulus Lautensack; have paid into his hands 1 fl." Evidently the lessons went well, for a later entry of the same year records the purchase of music: "1 little song book for my Paulus 6 u. 9 r." (7) The usual medium of instruction was the clavichord, especially in Germany, not only because it

1. C. Burney, *A General History of Music*, III, 14, quoted from Sir James Melvil, *Memoirs*.

2. Gray and Heseltine, *Carlo Gesualdo, prince of Venosa, musician and murderer*, p. 8, p. 77.

3. Y. Rokseth, *La musique d'orgue du XVe siècle*, p. 126 and p. 129.

4. De Lafontaine, *The King's Musick*, p. 49, p. 63.

5. Gower, "Confessio Amantis" quoted in Hawkins, *History of the Science and Practice of Music*, II, 106.

6. Kinkeldey, *op. cit.*, p. 96.

7. *Ibid.*, p. 97.

was less complicated than the harpsichord, but because of its intimate, expressive character.

Another denizen of Nuremberg was Christof Kress, a nobleman's son, who studied a keyboard instrument while attending the Latin School. His lessons commenced at the age of nine, and seem to have continued for nine years. He practiced a half hour daily. At first he played from tablature, then studied singing so that he could read the usual notation and rewrite any vocal pieces which pleased him in tablature. (1)

Huygens as an Amateur Musician.

Turning to a later period we find Huygens mastering the violin, keyboard instruments, and the lute beginning at the age of six. The lute remained his favorite, but as a mature man he added guitar-playing to his accomplishments, and we find him writing to a friend in Spain for music for that instrument. He was avid for new things, and we find letters asking for pieces by Froberger, for Spanish airs, for a Bologna lute, recommending this performer or that, lamenting his musical isolation. In the midst of his work as counsellor of state he takes up composition. Ballard brings out a volume of sacred songs by him, and he sends them here and there to musicians of his acquaintance, half proud, half doubtful of what these men skilled in music theory will say. He writes instrumental pieces, dances, being careful to make them with twelve measures to each section. Towards the end of his life he reckons up his eight hundred compositions for viol, guitar, harpsichord, and lute with no little pride. He still plays the lute. Music has prolonged his life, he firmly believes, and he will keep his liking for it as long as he lives. (2)

Pepys as an Amateur Musician.

How early Pepys studied music we do not know, but his diary gives us a most intimate and detailed account of his later musical life. He sang, and really preferred vocal to instrumental music. The flageolet was perhaps his favorite instrument for its sound, which he preferred to all others, as for its portability. He also played on the violin, lute, viol, and a little on the spinet. His wife must learn to sing, and failing to attain a great success in this field learns to play the flageolet. He selects maids for his wife with a view to their musical qualifications, and many entries tell

1. *Ibid.*, p. 93.

2. Huygens, *Musique et Oeuvres Musicales de Constantin Huygens*—preface p. XXVII, and p. 77.

of his performances singing and playing with them in the garden. The mysteries of music theory attracted him. He reads Morley's "Introduction to Musique," Playford's work with the same title, and tries to secure the treatise of Mersenne. The urge to compose seizes him and he writes songs, and teaches them to the pretty actress Mrs. Knipp. He cannot write the basses however, and for this has recourse to various musicians of his acquaintance. Italian music he distrusts, and the French music which he hears at court he dislikes; but the narrowness of his interests is combined with an intensity of enjoyment which he frequently confides to his diary. "I do consider that musick is all the pleasure that I live for in the world, and the greatest I can ever expect in the best of my life." (1)

Characteristics of Early Amateur Education.

Many more instances might be given without altering the basic pattern. Music instruction began early. In the case of more zealous amateurs it involved singing and playing on a variety of instruments. The fundamental activity was ensemble playing and singing in small groups, with friends, with professional musicians, with servants. The professional musician was sometimes the focus of attention as a performer, but usually this was in more formal gatherings at the theatre or at court. More frequently he appears in the role of teacher. The amateur is the real centre of the musical life we see here.

Distinctions Between Old and New in Music Education.

Between these older systems of education and the new lies a great gap, but the chief factors which make one different from the other are not musical in nature. The older system involved only a privileged class. In fact much of this old system exists intact today. It ministers to a privileged class exactly as it has in the past. It is not here that we can look for anything new, but in the educational ideals and procedures which have grown out of a newer social order. First came the idea that an ordinary human being was worth educating. The enthusiasts of the French Revolution somewhat overshot the mark. Men who are either free or equal at birth have not yet been discovered. They did however set up an educational goal which has finally led to a demand for equal opportunities for all. Only in the last generation has this ideal been applied with any completeness in the field of music, and then

1. Pepys, Diary, Feb. 12, 1667.

chiefly in the United States. First children were taught to sing in the elementary schools, then in secondary schools, then followed instrumental instruction, theory courses, appreciation courses,—an amazing array, an astounding ideal. Naturally in a thing of such recent growth much of this advance has been haphazard, groping, unrelated. The offer of all branches of music to the children of a nation is, however, one of the boldest and most remarkable educational experiments of the present. (1)

Modern Advances in Psychology an Aid to Music Teaching.

There is good reason to believe that this huge extension of music education will depend for its success quite largely on the extent to which musicians are willing to adopt and accept the newer teaching techniques which sociology and psychology have developed. Music has need of such aid, for the great mass of our people have been deprived of a normal musical life, have forgotten that music can mean more than attending a show or turning on the radio. Music as a part of folk life died with the growth of an industrial civilization. We are asked to revive it. To carry out this task successfully music must call upon psychology to a greater extent than ever before. Its task is not the relatively simple one of teaching the singing of songs or the playing of an instrument, but the building up of folk ways which incorporate music as part of life. Music must become so much a part of school life, that the child out of school will find it only natural to continue to make music, to listen to music, and to value music. Hitherto music teaching has drawn chiefly on those elements of psychology which deal with developing skills. It must increasingly study the problem of developing attitudes and appreciations which will guide and stimulate the use of the musical skills which we develop in school. It must consider the possibilities of using the stimulus of group work in music study, not passive groups following out the directions of a teacher, but groups actively working out their musical needs. A class in violin spending most of its time in making specific muscular responses to commands by a teacher would not constitute a social group in the sense intended above. A group of four students who decide to play together and who work out details of position and performance by consultation with the teacher, by working together and criticizing each other, would constitute such a group. Even if the actual skill in playing

1. E. Birge, *History of Public School Music in the United States*, passim.

attained in this second group were less than in a group of the first type it would still be more valuable. It is more important to give a student a feeling for the value of music and something in the way of power to develop his performing abilities than to give him a ready-made skill, imposed by rigid drill, with little regard as to how it is to be used or indeed whether it is to be used at all outside the school walls.

The Music Curriculum of the American High School.

If the offerings of modern American High Schools are listed, we find such courses as melody-writing, harmony, ear-training, music appreciation, music history, even counterpoint and composition. On the practical side are class lessons in violin and other instruments, and rehearsals for chorus, band, and orchestra. Lessons in piano and other instruments taken from accredited private teachers are sometimes granted high school credit. It can readily be seen that in effect we have simply taken over the curriculum of the conservatory and choir school of other days. The only new approach which we have found is that through listening. This is indeed new as a school subject. Have the results of these courses really succeeded in teaching the very complex and delicate art of listening? Have they built up standards of taste which will insure the failure of an inartistic and crude radio program? Have they created an interest in music sufficiently stable and real to make the student seek music outside school? Such results must eventually be secured if these courses are to be retained. It may however be pointed out that the adaptability of such work to the class room situation, the possibility of conducting it without the services of a trained musician, and the resulting economy, are significant factors in its wide popularity.

Theoretical Subjects.

If we turn to the theoretical group of subjects, we find a diluted version of the thorough bass of the eighteenth century. Preceding these subjects come preparatory courses, sight singing, melody writing, ear-training. Most of these courses emphasize writing rather than playing or listening, attaining skill rather than stimulating an interest in the language of music. They are ineffective not because a writing technique is not important, but because little attempt is made to relate this technique to their musical experience. They are purposeless because the student has neither the desire nor the opportunity to use the skill attained in

writing music to any practical end. They constitute poor and ineffective vocational education, and the amateur must get along as well as he can. The advent of the radio and the talking film has narrowed and will continue to narrow the opportunities for a career in the field of musical performance. The high school should therefore turn its attention rather to the development of the cultivated amateur, should teach him to play, to understand music's language, and to listen with discrimination to the music made by professional performers. For this purpose our present courses seem ill-adapted in a large majority of cases. This subject is to be discussed in the last chapter. The qualities to be sought, however, involve a close union between these theoretical studies and the practical playing of an instrument. They should stimulate a desire to create music and develop a respect for the workmanship of the great composers. They should help the student to put into immediate and practical use the skills and the body of information given in the class.

Instrumental Instruction.

In turning to the classes devoted to performance and to instruction on particular instruments, the same unquestioning acceptance of standards and methods from professional music prevails. The emphasis tends to be on studying difficult music at the piano lesson, the orchestra or band rehearsal. The band and orchestra are accepted as educational instruments without opposition. Without belittling in the least the magnificent qualities of the orchestra as a musical instrument, one may question several aspects of its use in the education of a music lover; one may doubt whether so large and complex an organization is as well suited to young players as smaller, freer groups would be. Does the discipline which must prevail in any well-drilled orchestra prove as valuable as the get-together, play-together spirit of a small, self-directed chamber music group? Are not the two ideals somewhat antagonistic? Again in the music chosen for performance by school orchestras we find a still narrower and more limited repertory than that of the professional orchestra, but one in other respects the same. The value of having the music life of school and community the same would be admirable if there were less to regret in this outside life and if we were training professional musicians as a principal aim. From the point of view of amateur performance the drive to play difficult music on difficult instruments may be a positive hind-

rance to good taste and to a feeling for a well-modeled and capable performance. It is no asset to an amateur to play badly or to take joy in poor performances of virtuoso music. The zeal of the American student and his desire to "do something" should be turned so that he may see that an intelligent performance of the simplest piece of real music is a more positive achievement than any amount of struggling with more difficult pieces. In short, while the student with professional aims would derive a real benefit from musical life in school as similar as possible to that of the musician outside, the amateur could hardly do the same. He must find joy in listening to the more difficult music, but in playing music of the grade of difficulty which he can play well.

Effects of Reproducing Devices on Modern Musical Life.

Parallel with these developments in school music are the modern developments outside the school. Technological unemployment has reached the musician. Theatre orchestras have been disbanded, movie organists discharged. New fields like radio broadcasting have not nearly compensated for these losses, depending as they do to a large extent on gratis performances, which are only too gladly given in the hope that the sponsor of an advertising program may take notice. The movies have become an integral part of the American mores and furnish commercial entertainment which is an enemy to anything better. With the advent of the era of a motor car or two to every well-to-do family more and more time is spent in riding around. All these factors tend to make amusements of a passive kind so easily within reach that stereotyped activities eat up the time which might be given to making music. The radio brings music to us at the turn of a dial at the same time that the talkies give us canned music to accompany our films. The musician becomes more remote, more improbable, as music becomes more easily available. Why learn to play, why go to concerts, when it is so cheap and so easy to obtain music?

Modern Developments in Amateur Music.

At the same time there are compensating developments. The amateur orchestra has become a more usual, a more permanent feature of community life. It will gain from the school orchestra, and the school orchestra player will find here his only chance to carry on in this field. Communities are waking to the need of fostering their musical life. At present such awareness is the exception, but it may become more general. Such efforts and

the struggles of the forces of school music seem helpless and ineffective in the face of the folk ways of the present day. We seek our amusement outside the home, and most of us purchase amusement of an exceedingly mediocre quality. That effective music teaching in the schools can remedy this condition is a fundamental idea of this thesis. No other agency for good reaches so many individuals at such a plastic age. The home cannot do this because the parents are at the level above which the children must rise. The movies and the radio are our two greatest universities, but we can expect no high level of achievement from either as long as they are motivated by the desire for quick and easy profits. Only the school is left; but to succeed it must make music so natural and so inevitable a part of school life that it will make its way by its own power into the home, and be strong enough to survive under the terrific handicaps of modern life.

The Basic Patterns of Music Education.

If the material presented in this chapter is looked at very broadly only a few basic educational patterns will be found. There is the method of primitive societies which depends chiefly on an environment which exposes children repeatedly to the music of the dances and ceremonies in which they will participate as adults. There is the pattern of education based largely on the idea of the competition which we have pointed out in discussing the education of the bard in Wales, the Mastersingers in Germany. Finally there is the more specialized education in which a specially trained group of teachers attempt to transfer their skills and attitudes to a selected body of students. We have found a certain amount of conscious teaching in some primitive societies. There was a good deal of it among the Mastersingers and the musical guilds. Yet the Mastersingers were primarily singers, the members of the Confrérie of St. Julien primarily players. The appearance of specialists in teaching who possess conscious techniques for transferring skills, attitudes, and information is on the whole the thing that divides us from the older systems of education.

Modern Applications of Old Educational Patterns.

The use of competition in education did not cease with the Mastersingers. It has been increasingly employed in recent years in the United States. We have had music memory contests, bands and orchestras meeting in competition, competing chamber music groups. The establishment of Music Week has set in motion

an elaborate system of competitions. No one would question the stimulating effect of such meetings on the individuals and groups involved. They are undoubtedly effective in setting up standards of attainment. Yet they involve serious dangers, and the attitude towards music and its uses which they tend to stimulate is one which is particularly difficult to reconcile with the chamber music ideal. They tend to center attention on success rather than on the pleasure of playing and the beauties of the music played. They are calculated to increase self-esteem and local pride rather than a true love for music. We should use this method with extreme care and reserve for these reasons.

The pattern of primitive education on the other hand presents several features which might well serve as an antidote to some weak points in our own system. Its informality might serve to balance our preoccupation with method; its use of music as a part of normal life might well be an antidote to our tendency to reserve it for formal occasions or for distraction; its emphasis on active participation may well be placed against our passive role in listening to music. If we apply what has been said to a modern school we have to provide a situation involving some of the following elements. We must find music and instruments which the average individual can use easily. Our younger students must be able to see older children playing and must have opportunity to do this repeatedly. When they wish to play themselves, instruments must be available which they can experiment with. When they have some control of an instrument, they must have an opportunity to play with a group of their own ability. The emphasis should be placed on the fact that a love of music is usually stimulated by seeing the pleasure that one's fellows take in it, by its constant and informal use, and by its practice in groups. That such a scheme would provide for only part of the elements of an ideal situation is quite true. With a free and informal use of music we need skilled and professional guidance to help students over difficulties, to build up skills rapidly, to establish tastes. We must in short hold the balance true between a type of educational situation in which music is absorbed and one in which it is inculcated.

CHAPTER IV

POPULAR INSTRUMENTAL MUSIC

Section I. Instruments of America and Europe.

Importance of Popular Music to Educators.

The study of popular instrumental combinations is of importance since it gives a picture of the instruments which various peoples have bought or made and used for their own satisfaction with little or no aid from the professional musician. The last ten years in America have demonstrated that school children can be taught orchestral instruments and can be combined into very good orchestras. The question as to what modern students are to do with these skills which the schools have developed has not been adequately considered. What will happen to their musical accomplishments when school is left behind? Will they cease to take part in musical performances? Will they continue to play, but in a community orchestra? Will they play in chamber groups: trios, quartets, and the like?

Music which has perhaps meant much to the student in school must meet a more severe competition as the individual faces the stresses of adult life. Working hours will cut into the day leaving less time for music. Practice periods will grow shorter and will face the competition of the radio, the movies, bridge parties, and the lure of the family car. In most cases the musical instrument will be laid aside to become merely the memory of an accomplishment once possessed, now forgotten.

The question that such cases raise is one that must eventually be answered by educators. Are we wise in concentrating on large and elaborate ensembles in the high school? Should we not also develop small groups playing simple music on instruments which require a minimum of technique? It is at just this point that the study of popular instruments is suggestive, since it is a study of instruments which have been sought and played by men who in many cases worked for a living as our students must. It is true that in other cases we will find that playing these folk instruments involved a class of semi-professional players who lived by their musical powers.

These instruments, however, have a more direct interest for the teacher. Many of the instruments to be discussed are in use in America today. This is true of the guitar, the banjo, the balalaika, the zither, and many others. Such instruments should be encouraged wherever their use has survived. They should be employed whenever a school undertakes a project involving a study of the manners and customs of foreign peoples. Where it seems impractical to actually play the true folk instrument in a project, a pageant, a folk dance, or a play, there are still the folk tunes and dances of which a generous list is given in Chapter VII. These are for actual playing, and if the authentic instrumental combination is not at hand they can be played on modern instruments, such as violins and flutes.

Musical Values of Folk Music.

Folk music then is of importance to educators. It is also of importance from a purely musical point of view. Among the instruments to be studied are many of real charm. Much of the music is not only attractive, but straight-forward and easy to play. This simplicity, however, is not universal, for individual players among the folk have been virtuosi of the first rank.

Folk music presents particular difficulties because the stream of popular music has left comparatively little in the way of tangible records. This is doubly true of instrumental music, for few tunes were written down, methods or technical procedures were not preserved, and in some cases we possess the instrument only, with nothing to show how it was played. It is only as the whole fabric of folk life is falling to pieces that we find references, scattered tunes, in some cases complete works by folk-lorists, by musicians, by ethnologists, by students of the dance. The bowed harp has been studied in detail, (1) as has the harp of the Scottish bard. A little and very curious volume tells about the galoubet of Brittany. (2) Information about the folk instruments of the East and of Africa is less accessible, harder to evaluate and interpret when obtained. Here the phonograph is the best medium, and Hornbostel and others have obtained records of much that would otherwise have vanished. (3) The sources for work of this kind must be records (4) and printed music,

1. Andersson, *The Bowed Harp*. passim.

2. Vidal, *Lou Galoubet*, passim.

3. Hornbostel, *Die Musik auf den Nordwestlichen Salomo-Inseln: Phonographierte tuckische Melodien* (with Abraham): *Phonographierte indische Melodien; Phonographierte Indianer-melodien aus Britisch Columbia; Phonographierte tunesische Melodien*.

4. Some of the records of the Psychological Inst. of Berlin have now been made available.

descriptions of the technique and the function of the instruments, finally specimens of the actual instruments themselves. (1)

American Folk Instruments.

Let us examine a few characteristic folk cultures. The first American folk instrument to gain a wide popularity was the banjo. The banjo was a negro instrument used also by the mountaineers of the south. The minstrel shows which travelled over the country popularized it, and for a large part of the nineteenth century it had a considerable vogue. It was used to play dance tunes, to accompany songs, generally "coon songs," and was often supplemented by the "tambo and bones." Sometimes the minstrel circle included other instruments. An old print shows two banjos, accordion, tambourine and bones. (2) Some music for two banjos was published. (3) While some methods by note were printed, (4) music was also published in tablature as is the music for ukelele at the present day.

The banjo represented one side of the musical life in America of the nineteenth century. The "American organ" constituted the other. At present it lingers only in farm households which are too poor to exchange it for a bad piano. It was associated with the hymn and with the sentimental ballad and was predominantly feminine where the banjo was masculine. It belonged with a type of family life that involved the singing of hymns around the organ. Reed organ methods were published in some number, but there was little music beyond these and hymn books.

The twentieth century witnessed a Hawaiian invasion which taught us to sing "Aloha Oe," to play the ukelele, and to appreciate glissandos on the steel guitar. Why this musical invasion of America should have been so successful is not easy to see. Probably the portability of the ukelele, its cheapness, and its simplicity had much to do with it. The music played was hardly very striking, but it invaded vaudeville, filled thousands of phonograph records, and made the hula-hula and the grass skirt somewhat more frequent in America than in Hawaii of the same period.

1. The most available collection for American students is the Crosby-Brown Collection in the Metropolitan Museum of Fine Arts. Consult also the Catalogues of the collections in London (South Kensington Museum), in Brussels (Musée du Conservatoire de Bruxelles), in Copenhagen (Musikhistorisk Museum and Claudius Collection), in Cöln (Heyer Collection).
2. Sandburg, *American Songbag*, p. 46. The same volume gives a number of minstrel songs. Other volumes are Paskman and Spaeth *Be Seated Gentleman*, and Wittke, *Tambo and Bones*.
3. See for example, *A collection of popular and favorite pieces for banjo, banjo and piano, two and three banjos by the best composers*, in the Music Division, N. Y. Public Library (42nd Street).
4. Elias Howe, *The Complete Preceptor for the Banjo*.

The steel guitar has since waned in popularity. It depended on one trick of performance, the glissando, and that grew tiresome. The ukelele and its larger relative, the tiple, have however become naturalized.

The Appearance of Jazz.

With the progress of the century musical tastes changed. Ragtime appeared, then jazz, and the jazz band, itself largely a folk creation. Present fashions in music are based on Tin Pan Alley and the jazz band. The saxophone is the instrument for the up-to-date youth. The tenor banjo which has displaced the older five stringed instrument is a second choice. The wide vogue of jazz music was accompanied by a wave of virtuosity which served as a stimulus and an example. Paul Whiteman, Lopez, Vallée, assembled bands of skilled performers and doubtless inspired countless youths to onslaughts on popular songs with a C melody sax purchased, no doubt, on the installment plan.

Such have been the cycles which we have undergone. Admittedly there has been a great deal in all this for the judicious to deplore, yet there has been much of real interest. Let us admit that most banjo music of the nineteenth century was in deplorable taste in both words and music; let us say the same of the "hot numbers" of the present day. At the same time we must remember that "Dixie" and the Foster songs grew directly out of our black-faced shows. Whether the same may happen again one cannot say. The extreme specialization and division of function in our musical shows, the anxiety of our ballad writers to turn out something like the last hit would seem to make it doubtful. The thing seems more mechanical, seems to rely too much on a set convention to produce anything vital. Yet this field deserves the most careful study by educators. This is the musical realm in which large numbers of people live. Its instruments are different from those which the conservatories teach. The music is confined to simple dances and songs. Technique in performance is quite frequently self-taught or picked up by correspondence courses, by special courses of six lessons, and the like. Playing is by ear, by tablature, by a rather less than perfect knowledge of conventional notation. This musical realm has few points of contact with that of the cultured musician, and it does not lead there. It stands by itself.

If we turn to Europe we are in the presence of the remains of

popular musical literatures of much longer growth and representing at their best high levels of musical attainment. The instruments used in many cases represent types which have a long history and in some cases an art as well as a folk literature.

Spain and the Guitar.

The guitar is the most important Spanish instrument. It accompanies songs; it plays instrumental solos in the course of the dances which are sung as well as danced. It is combined with the click of the castanets in the hands of the dancers. It is played with the bandurria which takes the tune, while the guitar plays the accompaniment. The bandurria has six paired strings and is played with a plectrum in mandolin style.

The Aguilar Lute Quartet have popularized and developed the use of the instrument called "laud" in Spanish. It is unfortunate that the word should have been translated by the English word "lute," since the instrument is not a true lute. Its affinities are rather with the cittern, especially the form with six pairs of strings. The laud resembles a flat-backed mandolin, has six pairs of strings tuned in fourths, and is played with a plectrum. The Aguilar Lute Quartet uses four different sizes of these instruments. (1)

Folk Ensembles of Portugal.

The form of the guitar indigenous to Portugal is called the viola. It is a true guitar in general appearance but differs in its stringing. The Spanish guitar has single strings, but the viola has its strings doubled in the three treble sets, tripled for the two bass sets. This gives it only five different sets against the six single strings of the usual form of the guitar. The viola is strung with metal strings, with an overspinning of copper for the two lowest pairs. It is made in three sizes.

In Madeira an octave guitar exists called the machete de Braga. This diminutive form possesses but four gut strings tuned like the four top strings of the Spanish guitar, d-g-b-e, or d-g-b-d. A somewhat larger form with five strings also of gut is called the machete ragas to distinguish it from the little one. Successively larger are the viola de Arame with six pairs of wire strings and the viola franceza with three strings of wire and three of gut. Brown calls attention to the fact that these four instruments make a guitar quartet corresponding to the four voices of a mixed

1. Very little has been written on the instrumental phases of Spanish folk music. The best account is that by Laparra in the *Encyclopédie du Conservatoire*, Part I, Vol. IV, p. 2353 et seq.

quartet. (1) A sentence by Hipkins gives a charming picture of the use of these smaller guitars. "In Madeira after work in the vineyards is done for the day, the country people return playing the Machete, perhaps twenty together, with occasionally a larger five-stringed one accompanying." (2)

Popular Instruments of Italy.

One thinks of the mandolin as Italian and couples it with the guitar. The only type of mandolin in common use today is the Neapolitan type with violin tuning. Two pairs of strings are steel, two of steel overspun with copper. The Milanese form possessed five, exceptionally six pairs, and used a curious tuning, G c a d' e'. The instrument is played with a plectrum and is primarily a melodic instrument. (3) In recent years forms with a flat back have appeared and enjoy more popularity than the original lute-shaped style. A diminutive form called the pocket mandolin is also used, often for open air playing and singing. The typical combination which formed the foundation of the American mandolin clubs of a generation ago is two mandolins and a guitar. To this may be added the modern and rare tenor and bass instruments of viola and cello compass, the mandola and mando-cello.

An Italian form of the guitar was the chitarra battente, which had five pairs of wire strings. The back instead of being flat curved out. Brown speaks of it as peculiar to the peasants of Apulia. (4) Another form which is very close to the cittern in external appearance is the terzina. It was tuned like the guitar but its pitch was a third higher, hence the name.

Popular Instruments of Russia.

Russia possesses a wealth of folk instruments many of which show Eastern influence. The best known instrument is the balalaika which is distinguished by its triangular body. In some specimens the frets are merely painted on. The normal number of strings is three, but in Southern Russia four are used. The tuning is variable. Wolf gives c-e-a evidently basing this on the printed collections which he consulted. (5) The Encyclopedia of the Conservatory gives e-e-a as the most usual tuning, B-e-a and e-a-e as alternative tunings. The four stringed instrument was

1. Brown, *Musical Instruments and Their Homes*, p. 359.

2. Hipkins, quoted in *Grove, Dictionary*, I, 640, (Guitar).

3. *Grove, Dictionary*, II, 204, (Mandolin).

4. Brown, *Musical Instruments and Their Homes*, p. 351. (See plates of Italian instruments).

5. Wolf, *Notationskunde*, II, 248.

tuned A-e-e-a. The idea of making the instrument in larger sizes is evidently quite recent. A M. Andreef is said to have organized an ensemble of five balalaikas in 1888. (1)

The gouslé was harp-like. The strings were plucked by the right hand and damped with the left. The strings diverged and were spaced more widely at the top than at the bottom. This relates it to the Finnish kantele which will be discussed later. The Greek gouslé had twenty-four strings and was held upright on the lap, the strings out, the back of the instrument towards the performer. An even larger form which was generally mounted on legs was the gouslé psalterion. It had two ranks of strings, the lower diatonic, the upper chromatic, and was played by plucking the strings with the fingers of both hands. It is said to have been a favorite instrument with the clergy of the Greek Church. The gouslé was sometimes used as an ensemble instrument.

The pandora seems to be identical with the torban (of Brown). (2) It was the possessor of an embarrassing richness of resources. The specimen described by Brown had thirty strings. The neck of the instrument was extended like a theorbo. Fourteen bass strings were attached to the longer neck. These did not pass over the fingerboard. The twelve strings from the shorter neck passed over the fingerboard. These could be stopped by the fingers in lute fashion. In addition there were free melody strings passing to the right of the fingerboard to pegs fixed at the edge of the body. A cut in the Encyclopedia of the Conservatory shows a group of four men performing on four instruments of this kind, so that we may assume that the pandora too was an ensemble instrument. Its range was from Poland to the Ukraine. It was frequently the instrument of blind performers (like the harp in Scotland and Ireland).

The domra was a plectrum instrument. Originally it had but two strings tuned e-a. More recent instruments have a third string.

An indigenous bowed instrument was the goudok which also had but three strings. Only one of these was a melody string. The other two, tuned in fifths, served as a drone in the interval of a fifth, exactly as in the lyra da braccia. (3)

The jaleika was a woodwind instrument on the order of a primitive clarinet. Sometimes double jaleikas were made. The compass of the instrument was extremely limited comprising but

1. *Encyclopédie du Conservatoire*, Part I, Vol. V, p. 2496.

2. Brown, *op. cit.*, p. 343.

3. *Encyclopédie du Conservatoire*, Part I, Vol. V, p. 2497.

seven tones. A peasant called Smolensky organized an ensemble of jaleikas of four different pitches. The instrument has been improved so that the compass reaches a tenth (f to a') and this compass is chromatic. The more complex form is the jelka. In an orchestra organized by Smolensky, who was mentioned above, these improved instruments were used. In addition he employed the domra and the gouslé psalterion. The orchestra was organized in 1896 and was called the "Orchestra of Great Russia." Similar groups seem to be active since the revolution as phonograph records by such ensembles are available, (1) and at least two printed scores exist for folk orchestra. (2)

The Zither in Germany and Austria.

In Germany and Austria we have countries with a heritage of classic music which has to an unusual extent been absorbed into the life of the people. Perhaps on this account there is less that is different about the popular instruments. The lute has recently become popular in the modified form of the lute-guitar. The zither, however, is a true folk instrument. It started as a simple rectangular resonance body over which were stretched a few strings (four in one specimen). Frets were inserted directly in the top of the instrument. It was usual to pluck the strings with a plectrum, in the later forms with a metal ring. The strings were held down by the thumb and the first three fingers of the left hand. (3) Mahillon says that a French form of the instrument employed a little bar of hard wood to press the strings down on the frets. (4) Gradually strings were added, and in addition to the four strings for the melody the number of accompaniment strings were increased to as many as forty. The frets are mounted on a finger board, and the outline of the instrument has varied a good deal.

One would hardly consider the zither likely to develop into a bowed instrument, yet this very thing happened. The idea produced two forms: the Streichzither, heart-shaped with the fingerboard running along the center, then the later philomèle, violin-shaped but with metal strings and frets. Both were designed to be played flat on a table. These bowed forms were

1. See any catalogue of foreign recordings.

2. Guslyar (*Dulcimer player*). *Collection of folk and Revolutionary songs for an orchestra of Russian folk instruments*. A. Kastalski, *Agricultural work in folk songs with accompaniment of Russian folk instruments*.

3. The Catalogue of the Heyer Collection gives a very good account of the zither. See also Grove, *Dictionary*, IV, 511, (Zither).

4. Mahillon, *Catalogue of the Collection of the Brussels Conservatory*, I, 482.

sometimes combined with the plucked type in ensemble. (1) The zither possesses a comparatively large printed literature if we compare it to the instruments discussed in the preceding pages. Part of this music is for two zithers, part for three. The combination of the philomèle with the zither as melody and harmony instrument has been mentioned. One associates the instrument with the ländler and with the waltz, with the period of Lanner and Strauss. (2)

Popular Instruments of France.

In France there has been a long succession of popular instruments, though the vogue for many of them was limited to the nobles or to the bourgeoisie. Aristocratic ladies toyed with the treble viol, the vielle, the musette, the guitar, the harp. (The treble viol in France was frequently made as a lady's toy. It was ornamented with inlays and carving and was used not so much for the treble in consort as for playing simple and expressive melodies. Its use may be placed at about the period of Louis XIV, and volumes like the Bordet Recueil may serve to indicate the sort of music played. At about the same time the vielle de la rue was in fashion. Here the strings for melody and the drones were sounded by a rosined wheel turned by a crank. The pitch of the strings was raised by lifting little levers which shortened the strings and which fell down again by gravity when released. This was a limited instrument, yet it had a considerable vogue. (3) An instruction book was published, and Bordet provides each of his pieces with a clef which transposes it to a suitable key for the vielle.

The musette which concerns us here was a small bagpipe blown from a bag under the elbow. C and F were favorite keys and this was said to symbolize the faithfulness of the shepherd to his love. It was employed for music of a pastoral character. Some music for two musettes was published, and one such suite by Chédeville has been reprinted for two oboes. (4) Since the bagpipe formed a part of the band of the Grande Écurie at the French court, we may assume the possibility of the association of other instruments with the musette. Apparently the same keys which suited the musette were equally suitable to the vielle since

1. Grove, *Dictionary*, (Philomèle), see also Heyer Catalogue.

2. See for instance the following titles: C. Grossman, *Drei Etuden in brillantem Stil*; F. Gutmann, *Beliebte Tänze von Lanner und Strauss*.

3. Hayes, *Musical Instruments*, II. 228.

4. N. Chédeville, *Amusements Champêtres, Suites for two musettes or vielles*.

Bordet suggests the same transposition for the one as for the other in the collection already referred to. We need not develop the vogue for the guitar and for the harp which followed at a later period.

These were instruments of the play-world of the aristocracy. The people used other instruments. In early times they had the bagpipe. A type of zither existed in the Vosges. In southern France, in Provence, we find a rude dulcimer made of six coarse strings stretched over a rectangular resonance body and tuned in fifths. It was associated with a flageolet played by the same performer. (1) The strings were struck, not picked, and the device was in fact a percussion instrument as its French name suggests. It was called the *tambourin à cordes*. The *tambourin* is the long drum without snares which is similarly associated with the flageolet or pipe. The pipe so used has three holes, but in spite of this manages a compass of over an octave because of the ease with which a skilled player can produce harmonics. The first and second fingers cover the two holes in front; the thumb covers the remaining hole in back. (2)

Bagpipe and Folk Dance Pipe in England.

The same kind of pipe reappears in England and is again played in connection with the revival of the folk dance by Cecil Sharp. The drum used however is not the tall narrow drum of France, but the *tabor*, relatively shorter and wider.

In Northumbria we find a small and rather gentle type of bagpipe blown by a windbag under the elbows, and with the chanter (the pipe on which the melody is played) normally stopped so that the fingers are all placed over the holes to insure a silent beginning. This is contrary to the practice in almost every other instrument of the woodwind kind. The tube is usually unstopped in instruments of the bagpipe group, and the fingers must be used to close the holes. (3)

Instruments of Scotland, Ireland, and Wales.

It is to Scotland and Ireland that we must turn to find the last stronghold of the bagpipe. The war pipes of both lands were blown by mouth, but the Irish *uilleann* pipes were blown by the elbows as were the *musette* and the Northumbrian pipes. The

1. A good account of the use of these instruments in Gallop, *A Book of the Basques*, p. 92 and p. 178.

2. See Vidal, *Lou Galoubet*, *passim*.

3. Grattan Flood, *The Music Story Series, The Bagpipe*, pp. 177-180.

repertory in both countries consisted of dance airs and marches. The instrument has been kept in use in Scotland by the formation of bands of pipes attached to Scottish regiments. The number of tunes printed in methods and collections is large and consists of pibrochs for war, reels, strathspeys, and the like. (1)

The Irish shared with the Welsh the honor of being the last people to cherish the harp. (2) Here the Irish may claim priority since the Welsh evidently derived their instrument from them. The form of the Irish harp has been so much represented that it is familiar to everyone. It was wire strung, and the harper played by plucking the strings with his long nails. The instrument was diatonic and was used almost exclusively to accompany songs. The descriptive literature is unusually large because of the romantic associations of the instrument. (3)

Characteristic Folk Instruments of Scandinavia.

Turning to Scandinavia we again find a folk culture which is sharply defined. A very early type of instrument which persisted to recent times was the bowed harp, a close relative of the chrotta of the medieval period. Several forms existed, but in all the instrument was held on the knee and the strings shortened by pressing the fingers against them. They had no fingerboard and were roughly oval in general pattern with an opening through which the fingers of the left hand could reach the strings from the back. (4) The Welsh crwth is the only instrument of comparatively recent date with affinities with these instruments. The bow is of the old outcurved type like that of the rebec. (5)

The Nyckel-harpa or keyed fiddle is another instrument without any existing relative. (6) The medieval keyed fiddle was a related form, but it is also a form of which very little is known. (7) The body of the Nyckel-harpa is roughly of violin shape but with a wide neck which is hollow from front to back. In this opening are the rotating pieces of wood which can be turned to oppose their finlike projections to the strings, thus shortening

1. *Idem*.

2. Grattan Flood, The Music Story Series, *The Story of the Harp*, (Especially chaps III, IV, VII, IX, XI).

3. The most available volume is: Grattan Flood, The Music Story Series, *The Story of the Harp*. Older and rarer works are the following: R. B. Armstrong, *Musical Instruments, Part I, The Irish and the Highland Harps*; J. C. Walker, *Historical Memoirs of the Irish Bards*.

4. Andersson, *The Bowed Harp*, passim.

5. Treated in Grillet, *Les Ancêtres du Violon et du Violoncelle*, pp 1-21; Vidal, *Les Instruments à l'Archet*, I, 10-12.

6. See Engel, *Early History of the Violin Family*, described p. 134, illustrated p. 135. A picture in *National Geographic*, U. S. A., Vol. LIV, No. 4, Oct. 1928, p 447.

7. Pictured in Praetorius, *De Organographia*, Plate XXII, No. 2.

them and raising their pitch. The knobs which are used in turning these rotating parts project from the side of the neck. The manner of bowing the instrument is much as for the bowed harp. The instrument rests on the performer's lap. The performer moves the bow to and from him, while the left hand operates the knobs to shorten the strings. The instrument is kept from slipping by a band passing over the shoulders.

A more modern instrument is the Hardanger fiddle which is comparatively recent in origin. It is simply a violin with four sympathetic strings added as in the viola d'amore, rather high in the belly and frequently richly inlaid. It dates back to the nineteenth century and was used for folk dances and processions, for hallings, and the like. (1)

Another violin form is found in Norway and is known as the Traesko violin. Position and technique seem to be much as for the violin, but the body of the instrument instead of being violin-like is rounded below somewhat like the rebec. (2)

Finland shared the bowed harp with Scandinavia. In addition she possessed the kantele, a small harp with the strings diverging from bottom to top. It was used chiefly to accompany song, and its limited tuning and compass had a strong influence on the character of the folk-songs of the region. (3)

Section 2. African Instruments and their Combinations.

Scarcity of Sources for African Music.

In attempting a bare outline of instruments and instrumental ensembles in Africa one must begin with apology. So little has been written, and of that little much is inaccessible. This lack is the more deplorable as the native cultures in Africa are disintegrating rapidly. The work of Natalie Curtis, "Songs and Tales of the Dark Continent" is to be had, and is admirable; but it is a study of the music known by two individuals, and has little to say about instrumental music. Chauvet has, however, written a study of African music as a whole, (4) and this devotes much space to instruments and their music. Although Krehbiel (5) praised the musical ability of the Negroes from Dahomey whom he heard, although the qualities of Negro folksong in the United States are well known, little has been done to explore the roots

1. Described in Claudius, *op. cit.*, p. 234, figured p. 233.

2. Claudius, *op. cit.*, figured p. 231 and p. 233.

3. Andersson, *op. cit.*, Chap. II, p. 32 et seq.

4. S. Chauvet, *La Musique Nègre*, *passim*.

5. H. Krehbiel, *Afro-American Folk Songs*, p. 60.

of this culture from the musical side. Surely the Negro in America should have the same interest in tracing his cultural origins that the whites have had in following back their family stocks to this or that European family. No attempt is made here to suggest that the American Negro could assimilate music in the African tradition. Isolation from Africa, Christianity, the assimilation of the white man's standards would stand in the way. Only good, however, could come from the feeling that the American Negro derives from races many of which have rich and important musical and artistic traditions. On the other hand, an attempt to understand the graphic and the musical art of the Negro would benefit the whites as well. The desire to preserve the precious art heritage of the less industrial cultures will come too late; it is indeed probably too late already. It is however possible to study, to understand, to admire what has been recorded.

Typical Negro Instruments.

A number of Negro instruments are different from any in use in present day Europe, although they suggest in some instances instruments of the classic world or of Egypt. (1) There is the lyre of Abyssinia, a somewhat more primitive version of the classic lyre. There is the instrument called the mandolin harp by Chauvet. It is a true harp, without the front pillar, and with a resonance body shaped like the bowl of a shallow spoon and covered with skin. There are the horns which are blown, not at the end, but by an opening in the side. It was of instruments of this kind that Schweinfurth wrote such an eloquent passage in describing the performance of two of the horn players of Munza, King of Mangebettus, who performed for him. "They were so thoroughly masters of their instrument, knowing how to give their sounds such range and flexibility that after having made them sound like the roarings of a lion or the cries of a furious elephant, they modulated them so as to render them comparable to the whispers of the breeze or to the sweet murmurings of a loving voice. One of these virtuosi whose horn was so heavy that he could not hold it in a horizontal position executed on this trumpet (trompe), tremolos and trills with as much precision as if he had played on the flute." (2)

1. See Chauvet, *op. cit.*, planches, pp. 68, 71.

2. Chauvet, *op. cit.*, p. 63.

Trumpet Ensembles.

The trumpet band of Haute Guinée described by Ch. Joyeux seems to have been a much more rudimentary sort of organization. Here wooden trumpets called "boudou" were employed. Only one tone was obtained from each of the seven instruments employed except the highest and lowest. The lowest had three tones, the highest two. The notes given by these instruments, reckoning from the bass up were 1: A' B' F#, 2: c#, 3: e, 4: e, 5: f, 6: f, 7: a_b b_b. It will be noticed that 3 and 4 were of the same pitch as were 5 and 6. Each tune was pieced together, each musician playing his tone at the correct moment. The prominent notes were e and f, since these were played by two instruments at the same time. The leader who played bass sounded the opening tones. The others who stood in line joined in as they recognized the piece, the highest first. The wives of the musicians took part in the performance by singing, but evidently not the same tune the musicians played. The performance is said to have been extremely dissonant. The idea is however exactly that of the Russian horn band. (1) The Ban'da employ wooden trumpets of a very large size at a dance exalting virility which they call the "Ganza." Haardt and Andouin compare these trumpets to "organs of the forest," and speak of the "heroic dissonances" produced by these formidable instruments. (2)

The Zanza.

There are instruments called "m'bila" by Natalie Curtis, the "zanza" by Sachs. They consist simply of a rectangular resonance body of wood to which are fixed by one end a number of flexible metal strips which then pass under a metal strip fastened at right angles to them which acts as a bridge. The free ends of the projecting strips are of different lengths and are sounded by pulling them down with the thumb and then releasing them. Mrs. Curtis gives a tune which was played on this instrument.

The Marimba and Marimba Ensembles.

The marimba is found in Africa, and consists of strips of wood of different lengths, laid across a supporting frame. When resonators made of gourds are added under these strips we have the true marimba. Without them the instrument is better called the xylophone. The strips or bars are struck with hammers. This

1. *Ibid.*, p. 66.
2. *Ibid.*, p. 68.

instrument has been taken over into our musical life. It plays as well an extremely important part in African music. How skillful certain players of this instrument might become may be seen by consulting the published transcriptions of the performances of an African player as recorded by the phonograph. (1)

Details of performances by ensembles of these instruments follow. M. Delafosse records that the virtuoso performers on the "bala" whom he observed alternated solo and ensemble passages. One player played an improvised solo passage. The remaining players came in on the refrain. (2)

Ch. Joyeux mentions an association of "griots" (historians, poets, magicians) who played the bala. The chiefs were dancers. An association of the kind was made up of ten performers on the bala with two percussion players. The wives of the performers were present and sang as their husbands played. The chiefs formed the center of this ensemble. On their right were the bala players in a straight line, on their left the percussion players. Back of them were the singers. (3)

The same observer records a very large xylophone ensemble of thirty performers in Mozambique. The instruments were of three sizes, tuned to the same scale. The lower xylophones were respectively a fifth and an octave lower than the highest kind. The instruments were arranged in three ranks, the highest in front, basses in the rear, and were kept together by a leader. (4)

Ensembles of Unlike Instruments.

So far only ensembles of like instruments have been listed. Indeed in parts of Africa only instruments of a kind can be played together. A teacher will make for a student an instrument like his in every particular. No standard of pitch exists, however, and no attempt is made to make the different types of instruments playable together. (5)

In other regions real orchestras existed, especially in the sultanates of equatorial Africa. Specific examples of the instrumentation of such groups follow. An Azandé orchestra contained one or two mandolin harps, one flute, one or several trumpets, one xylophone, and gongs. (6)

The ensembles in Belgian Congo of early days involved dancers

1. Nadel. *Marimba Musik*, passim.

2. Chauvet, *op. cit.*, p. 19.

3. *Idem*.

4. *Ibid.*, p. 19.

5. *Ibid.*, p. 17.

6. *Ibid.*, p. 20.

as well as instrumentalists. The latter played flutes, drums, wooden gongs, little round bells ("grelots"). The flutes played the tune, if there were nine or ten of them, and the percussion instruments marked the time. (1)

The Zappozap among the Basongé had a more varied orchestra. It comprised flutes, two xylophones, three large drums, two portable gongs shaped like little barrels, a flat wooden gong, little round bells ("grelots") and small bells ("sonnailles").

Bücher in his "Arbeit und Rhythmus" gives a picture of workers on a railway in French Sudan accompanied by native singers and instrumentalists. The latter played on two mandolin harps with five strings and a flute, to judge by the picture.

The account of another such orchestra which he quotes from G. Rohlf's deserves quotation. "Before the house of Kaigama was a large orchestra to animate those who were working at the town walls, which the Sultan had ordered raised considerably. The orchestra consisted of two kinds of harps with five strings, which were plucked with the hands, of two long wooden trumpets which were blown alternately, of a small gourd covered with leather in which were small stones, and finally of a great drum. You can imagine what music came from this combination of instruments. An old man sat near and accompanied this hellish noise with a song." (2)

Idiomatic Treatment of Instruments in African Music.

The little pamphlet on African music by Hornbostel (3) adds to our discussion of African instruments by pointing out that the limited range and the technical limitations of instruments often prevent the instruments from doubling a vocal part. Even when possible such a part may not suit the instrument. From this has come the tendency for the instrument to do something independent. Frequently little bits of melody suitable to it are repeated like an ostinato while the voice goes its way. A rather elaborate example shows this. The scoring is for chorus with a flute and two horn parts. The flute follows the vocal line more or less exactly, starting not at the unison but at the fifth like the old organum. The horns could not possibly follow. As a result they are literally forced to provide independent parts. One plays an intermittent pedal in repeated notes, while the other adds

1. *Idem.*

2. K. Bücher, *Arbeit und Rhythmus*, p. 288.

3. E. Hornbostel, *African Negro Music*, *passim*.

a wild fanfare-like flourish from time to time. These points are interesting since they show the beginnings of a feeling for instrumental style, and show why it arose. The instruments with a more complete scale like the xylophone can follow the melody in a more parallel fashion.

Importance of Rhythm in African Music.

In closing this section, attention must be called to the importance of the rhythmic element among the Africans which is expressed by the drum, the xylophone, and by the dance. This is also evidenced by the predominance of instruments of rhythm in their ensembles, less complex ensembles being exclusively rhythmic.

Another peculiarity is the presence of two different rhythms in much of their music. For instance we are told that the percussion players may follow the tune if it is well known. On other occasions they may think only of stressing the rhythm of the dancers and let the tune go its own way. The idea of combining two rhythms which have no simple relationship has practically no place in our music. Some spots in "Petrouchka" may come rather close to it. The other basic element is the idea of antiphonal singing, frequently between a soloist and a chorus. This is a factor in American as well as African Negro song. It has its instrumental applications, as is evident from the xylophone ensemble mentioned above, where there was an alternation of solo and refrain in ensemble.

School Projects Based on African Music.

The opportunities for developing school projects involving African music would surely not be so frequent as those involving the folk music of Europe. Yet such a study might be conducted so as to lead to interesting musical results. Two suggestions only will be developed here. The prominence of rhythm in African music suggests the development of rhythmic ensembles of drums, rattles, and other instruments of the kind to study and to play African rhythms with an insistence on precision rather than on noise. This might be followed by the invention of similar rhythms by the students, by rhythmic dictation in which a rhythm played would be repeated by the students, and by the reading of rhythms from musical notation. In this way much might be gained by studying this one musical element in isolation.

A second line of study might lead to the formation of a typical African ensemble of marimbas. This would give the pianists a

chance at ensemble playing since they could easily transfer to the marimba. Those who made rapid progress in the ensemble might be later used to play xylophone and bells in the orchestra (perhaps in a work featuring such instruments like Grainger's suite "In a Nutshell"). Even if this were not done an ingenious teacher could make arrangements for marimbas which would interest a group for many weeks. The instruments might even be constructed by the students. The necessary steps have been very carefully and simply described by Mrs. Coleman in "The Marimba Book." (1)

Section 3. Eastern Instrumental Ensembles.

Reasons for Studying Eastern Music.

Two reasons should lead teachers to acquaint their students with at least a little Oriental music. The first is the real musical interest of many Oriental tunes; the second, the need of using the art subjects as a means of understanding and appreciating cultures foreign to our own.

Many will question my statement as to the value of Oriental music. More will doubt whether Western ears can appreciate an art so unlike our own. They will say like the Chinese who heard the flute-playing of the French priest, Amiot: "Your tunes are not made for our ears, nor our ears for your tunes."

Let me quote Tiersot, the French authority on folk song, when he speaks of the Oriental music of the Exposition of 1889: (2) "Tout cela fut, pour nous autres gens d'Occident, une révélation, une nouveauté complète, et pendant six mois nous fûmes sous le charme."

Ernest Bloch is quoted in the New York Times of Nov. 1, 1931, as saying that the Balinese performers at the Colonial Exposition in Paris had given him his most profound musical impression during his stay in Europe.

This list could be extended to include a long list of tributes to Eastern music. We have, however, another testimony to the interest of Eastern music in the quoting of Oriental tunes or the imitation of Oriental characteristics in the works of Western composers. Mozart and Beethoven have given us Janissary music in their "Turkish Marches." Weber quotes a Chinese tune in the overture to "Turandot." Berlioz writes a little scene in "Les Troyens" in Eastern style. David gives us "Le Caravan" with

1. Satis N. Coleman. *The Marimba Book* (Creative Music Series).
2. J. Tiersot. *Notes d'Ethnographie Musicale. Première série.* p. 4.

style and subject both borrowed from the East. Arensky quotes "The Jasmine Flower" in a piano piece. Finally, the Eastern influence on Russian music in general, and on such composers as Moussorgsky and Rimsky-Korsakoff in particular, is a vital and important element of their style. In the present day we have the orientalisms of Eichheim, and Stravinsky was reported to be enthusiastic over the possibilities of the pentatonic scale which he employed in the "Nightingale."

Oriental music, then, is understandable, and it can be music to Western as well as to Eastern ears. It is not an art apart, for it has had a slight but positive effect on our own music, till today every frequenter of the cinema has frequent contacts with Oriental music, as the movies understand it. The "Jasmine Flower" and the text of a Japanese children's song or two have even reached our school books.

The understanding of one people by another should be an important object of education. Music education can and should take its part in this movement. At present our influence seems to have been in the direction of the imposition of Western music on the East. Missionaries, too frequently uncultured and ill-educated, have felt it their duty to teach bad Western hymns to the Chinese. The Japanese with characteristic adaptability have felt that they must take over Western music. They have imported a bandmaster with other Western army officers; (1) they have schools teaching Western music; they have produced an opera-singer who has made successful Western appearances. (2) While it is obviously desirable that the East should understand Western music, no proof is forthcoming that our music will answer their purposes better than their own. Mutual study is, however, most necessary, and we must on our side attempt to appreciate and understand the music of the East.

Importance of the Phonograph in the Study of Eastern Music.

This study, however, can consider only one aspect of Eastern music, and that in the most incomplete fashion. We are to study concerted music in China, Japan, India, Arabia, and Java. The study is made difficult by the fact that the tradition which governs the playing of this music is foreign to us. It is then doubly important to actually hear Oriental performers either in person or through phonograph records. When we have done this,

1. Tiersot, *op. cit.*, p. 20.
2. Tamaka Miuri.

the tunes which have been transcribed into Western notation will commence to take on life and tone color, and lists of instruments will begin to suggest corresponding musical effects.

Characteristics of Eastern Ensemble Performances.

Eastern ensemble performances differ from those of Western nations in that the instruments employed play generally in unisons and octaves. (1) There are exceptions. In Japanese music one finds double notes used here and there. (2) Père Amiot tells us that in China the performer on the kim always accompanied the voice by plucking two strings at a time, producing a succession of fourths or fifths like the Western organum. (3) The element of improvisation is usually greater than in Western performances. Performers add ornaments, and in certain groups like the Javanese Gamelan orchestra play variations on the theme which is sounded simultaneously in its simple form by the native violin. (4) Finally, the percussion instruments are frequently present in greater variety than in Western concerted performances, their role is more essential, and the art of playing the instruments is in certain respects more specialized. On certain drums different tone qualities are produced depending on the part of the head struck and the way the hand is used to produce the tone, striking with the fingers, the flat of the hand, or the wrist.

Instrumental Ensembles of China.

Let us commence a review of Eastern ensembles with a consideration of those of China. At burials and marriages alike the souo-na, a native oboe, plays accompanied by the cymbals. Songs in the theatre may be accompanied by the same rudimentary combination. (5) The complete theatre orchestra, however, is more pretentious. In addition to cymbals, a shallow drum called the pang kou, and the souo-na mentioned above, we find a transverse flute (ti), two kinds of plucked stringed instruments (the p'i-pa and the yue k'in), and either of two varieties of the Chinese fiddle (the hou-k'in or hou-hou). The p'i-pa has four strings, a flat back and a pear-shaped body outline. The yue k'in has the shape of a banjo, but the body is of wood with a wooden top and back. The distinction between the two varieties of Chinese fiddle rests chiefly on two points. The hou-k'in has two or four strings, the

1. Tiersot, *op. cit.*, p. 11, p. 45, etc.

2. T. Piggot, *The Music of Japan*, p. 103 (disregard accompaniment).

3. Amiot, *Mémoire sur la musique des Chinois*, p. 171.

4. J. Groneman, *De Gamelan Te Jogjakarta*, p. 106.

5. G. Soulié, *La Musique en Chine*, p. 28.

hou-hou three. The body of the former is made of a joint of bamboo of large diameter, that of the latter of a cocoanut shell. In both the bow hairs pass between the strings. (1) The hou-k'in is also used to accompany popular songs aided by the pang-kou, the shallow drum with a single head. More narrowly equivalent to our notions of chamber music is the music of the k'in, the classic Chinese psaltery played with a drum which marks the rhythms. (2)

Temple Orchestras of China.

The most complex ensemble used in China, however, was that employed in the Temples of Literature for the great sacrifices of the spring and fall solstices. In addition to the highest official of the district and his following, these ceremonies required a special group of thirty-six dancers holding pheasant feathers in their right and small transverse flutes in their left hands. The musicians were even more numerous, totaling about forty-five exclusive of the six singers. Some of the instruments were not used for any other purpose. The orchestra played an introductory air as the celebrating functionary entered the Temple, and accompanied the hymns which were sung and mimed during the rites. The positions of all the musicians and their numerical strength were rigidly fixed, although the orchestra might be increased if each section were added to in the same proportion. The signal to begin was given by striking a resonant wooden box (tchou) three times. The notched back of a wooden tiger (yu) was stroked three times with a stick when the hymn had reached its conclusion. The wind instruments of the ensemble were six cheng, six siao, six ti, two p'ai siao, four tch'e and two hiuan. The cheng was a little organ with reed pipes mounted in a circle in a calabash. The player inhaled gently through a mouthpiece like the spout of a tea-pot and opened finger-holes in the calabash. The siao was a vertical flute sounded by blowing across the top. The ti on the other hand was a transverse flute with a dragon head and tail by way of ornament. The p'ai siao was the Chinese pipes of Pan. The tche was a transverse flute of large diameter. For the hiuan we have no Western analogue. It was a conical instrument of terra-cotta with a hole at the top to blow across and six finger holes in the body. Stringed instruments were represented only by two instruments of the psaltery kind, the k'in and the che. Six of

1. *Ibid.*, p. 112.

2. *Ibid.*, p. 32.

the former and four of the latter were used. The k'in consisted of a long resonance body over which were stretched seven silk strings. The che was rectangular and much wider to accommodate its thirteen strings. It was raised on a stand. Percussion instruments were well represented, though with one exception they were not doubled. Two pou fou were used, barrel-shaped wooden drums mounted horizontally on a stand. The other drum, the ying kou, was longer and mounted higher on a very elaborate support. One bronze bell (pouo tchong) was used suspended in its frame and sounded with a hammer. Finally, sonorous stones were employed, a single one called t'o k'ing and a mounted set of sixteen called the pien k'ing. (1)

Chamber Music of Japan.

Practically all Japanese instruments and much of her music came from China (2) but at so early a date that there has been a gradual divergence, and the instruments and the ensembles which are to be outlined differ considerably from those just discussed.

The temple music or Kagura of Japan, for instance, is played by the Yamato koto, a six stringed psaltery, the Yamato fuye or transverse flute, and the hichiriki, a special variety of oboe with a large broad reed. To these instruments were finally added two drums: one large, barrel-shaped, and mounted on a stand (o-daiko), the other (the o-kakko), cylindrical, with heads larger than the body size and with cords to tighten them. (3)

The classic dance of Japan or No dance had an extremely austere accompaniment. It involved simply three drums and a transverse flute (yoko fuye). The drums were the utadaiko, a shallow drum mounted obliquely in a stand and played with two rather thick sticks without knobs, the o-tsuzumi, an "hour-glass" drum, and the ko-tsuzumi of the same shape but smaller and more slender. Both the o-tsuzumi and the ko-tsuzumi were played by the hands. (4)

The modern theatre orchestra is somewhat larger. In addition to the three drums described above, the transverse flute was used and two samisens. The samisen is a little three stringed instrument without frets and with a square resonance box covered with snake skin. It is played with a large plectrum. In the

1. Soulié, *op. cit.*, p. 100 et seq.

2. Piggot, *The Music of the Japanese*, p. 109.

3. *Ibid.*, p. 11.

4. *Ibid.*, p. 18.

theatre there were two reciters in addition to these musicians. (1)

For a more intimate kind of music there were chamber groups in which the performers were girls. Here one might find two kotos (psalteries), a samisen, and a kokyo, a Japanese fiddle not unlike the Chinese fiddle described above; or one of the kotos might be omitted leaving the combination a trio. (2)

The Gamelan Orchestra of Java.

The Chinese and Japanese systems are closely related. If we turn to the gamelan orchestra of Java we are in the presence of a very different ensemble. It depends for its effects on instruments resembling our glockenspiel or orchestra bells and even more on gongs, not only used singly but also in complete sets. Among the instruments of the orchestra bell type is the saron with six or seven bars resting on a support or cradle of wood. It is used to play an unornamented form of the melody. There is the gambang with fifteen bars of metal each with a raised boss in the centre. This instrument is played with two hammers. There is finally the gender with the number of bars varying, seven, twelve, or thirteen. These bars are suspended by cords over a case which contains bamboo resonators apparently of the same length, but really cut off at different distances from a node or partition so as to reinforce all these notes of different pitch. The gender plays a varied form of the melody. Instruments of the gong family include the bonang, a set of gongs resting on cords which support them in a frame and played with a pair of hammers or cotton-wrapped sticks; the kempyang composed of two gongs horizontal in a low frame, the kenong, a single gong similarly mounted and used to mark the end of phrases of lesser importance, and the "gong," made up of two or more gongs suspended vertically by cords from a frame. The "gong" marks the end of important divisions of the music and may be three feet in diameter.

Against these instruments are placed the thelompoung, a rectangular psaltery with fourteen double strings. Only the thumb nails are used in plucking the strings, the other fingers serving only as dampers. The souling is a vertical flute with four or six holes depending on the scale to be employed. The rebab, a violin with two strings, a long forged iron tail-pin and a body of a coconut shell, is really the leader of the orchestra, since it plays an unadorned form of the melody which is paraphrased by

1. *Ibid.*, p. 21.

2. Piggot, *op. cit.*, p. 40.

the others. The kendang is the drum of the orchestra with a large and a small head, played with the fingers or the hand. Only in the gamelan of kings can the bedoug or bass drum be used. (1)

Ensemble Performances in India.

One thinks of India as a land where the solo musician is more highly valued than the ensemble. There is usually some accompaniment to the voice however, either a drum or a string instrument or both. However, if we wish to consider instrumental ensembles, there is much to reward a careful study. The vina with its long cylindrical body, its gourd resonators, and its raised frets is perhaps the typical Indian instrument. In domestic performances it is often accompanied by a mathala, a drum with a large and a small head tuned a fourth or fifth apart by means of a resinous mixture applied to the head and by moving heavy wood cylinders placed under the thongs holding the heads in place. The third member of such a domestic ensemble was the gatha, a goblet-like drum with one head, held between the knees. (2)

On fixed dates hymns are sung in India either in temples or in homes, and an instrumental accompaniment is employed. Such an accompaniment might be supplied by two saringis, bowed instruments with a skin top and sympathetic strings, a tamburi, an instrument of accompaniment with four strings which are played open only, a sitar with a broad neck curving abruptly to form the rounded body and supplied with seven strings, and the oboe-like çruti. The drums are always indispensable and in this case are supplied by a mathala and a pair of tablas, drums with copper shells, generally attached to the girdle of the player. (3)

The dances of the bayadères or nautchs are accompanied by a less pretentious orchestra. It consists only of two saringis, a sort of bagpipe used only to produce a drone, a pair of cymbals, and either the mathala or a pair of tablas. (4)

Troupes of musicians called melas exist in India and form open-air ensembles either for weddings or for temple ceremonies. These ensembles show the wind instruments in the ascendant. The instrumentation is one or two oboes (nagasaras), one çruti (oboe with a more conical bore than the nagasara), a drum (dhol) with a wooden shell and two heads tightened by winding a strip

1. *Encyclopédie du Conservatoire*, V (part I), 3147 et seq.

2. *Encyc. du Cons.*, I (part I), 365

3. *Ibid.*, 365.

4. *Ibid.*, p. 366.

of leather more or less tightly around the thongs connecting the heads, and a pair of cymbals. (1)

A type of organization which is closer to our military bands than any thus far described is the nahabet, an ensemble in the service of dignitaries either of the state or of the temples. Such groups play at fixed hours from terraces or towers. They consist of one or two oboes (nagasaras) with a bagpipe to furnish a drone, one or two trumpets (tutaris), a kurna if the nahabet is in the service of a temple. (This is a curious trumpet like a Greek vase pulled out thin, played only by Brahmins.) Some groups of the kind employ one or two flageolets (nuys). All employ a pair or two of cymbals, two pairs of kettle drums (nakkeras), and a nahabet (a very large drum). (2)

The 'Oud in Eastern Ensembles.

Arab music is interesting because the 'oud or Oriental lute, which plays so large a part in it, is a descendant of the form from which the Western lute was derived. The 'oud was not a harmonic instrument, however, but was used to play instrumental tunes or to double a vocal melody at the unison or octave. Other constituents of an Arab orchestra are the quanum and one or two violins (kemandgeh). The quanum is a psaltery with three strings to the note, sounded by a plectrum of horn attached to two rings. The body shape of the instrument is that of a trapezium. It is the only instrument in the Turkish orchestra which can double a melody in more than one octave, and it is capable of rapid glissandos and ornaments which are greatly appreciated by connoisseurs. The drums employed are one pair of small kettle drums (nokairats), a tambourine (daff), and a goblet-shaped pottery drum with one large head (darbucca). (3)

An ensemble reported from Jerusalem employed in addition to the 'oud, the quanum, and the dourbake (a local form of the darbucca), a lyre (djanah), a two stringed violin played in cello position (rebeb), a simple vertical flute (nai), and a long-necked mandolin-like instrument (tambour). Oddly enough, there seem to have been no drums in this ensemble. (4)

General Characteristics of Eastern Ensembles.

Such are the ensembles of the East. A great many more might be described, but enough has been done to indicate the main lines of development. There is the richness and variety of

1. *Ibid.*, p. 365.

2. *Idem.*

3. *Encyc. du Cons.*, V (part I), 2794.

4. *Idem.*

the percussion instruments which in many cases are played with great skill, especially the drums. Instruments with plucked strings are next in importance, often combined with flutes or oboes, though the latter are sometimes regarded as instruments for the open air. The violin in its various eastern varieties has been noted, but its role is relatively subordinate. This is a musical world which deserves study, which demands patience and tolerance, and which is particularly important since it has developed along other lines than those our own music has followed. We have chosen to exploit the resources of harmony. The East has preferred to interest itself in rhythmic and melodic subtleties.

Oriental Music in the School.

It is the unlikeness of Oriental music which should interest us and in which we in turn should interest our students. Needless to say such an exercise in the appreciation of a remote culture should not be undertaken without some preparation. For students of high school age this might take the form of a study of Japanese color-prints, and the reading of translations of Japanese poems. With such tangible evidences of the excellence of the Japanese in other fields in mind they would be more ready to accept Japanese music. The next step would be to play simple folk-like Japanese tunes on flutes and pizzicato violins. Finally they should hear phonograph records of Japanese music by native singers and players, and while they would still find much to wonder at in the native singing and in the tone of the reed instruments they might begin to listen with interest instead of vacuous amusement.

A further development might exploit the possibilities of groups of melody instruments playing in unison but colored by the discreet employment of a variety of Eastern percussion instruments, bells, cymbals, gongs, the wooden block. Such an ensemble might carry on many of the values of the rhythm band of the lower grade. The students might choose the instrumentation and decide on the way in which each instrument was to be employed.

The percussion instruments used in such a group should be authentic. Fortunately most large dealers in musical instruments can supply us with a variety of such instruments. Beyond this our more adventurous students may attempt to play a Japanese flute or a gut strung psaltery if we can secure or construct such instruments. An abundance of tunes for the purpose are listed in Chapter VII.

CHAPTER V

EARLY CHAMBER MUSIC IN WESTERN EUROPE

Section 1. The Music of the Troubadours.

Difficulties in Interpreting the Rhythms of Troubadour Melodies.

"Troubadour" has long been a familiar word, evoking the picture of a gallant knight singing beneath his lady's window. We have had to wait, however, to find out what he sang. Though the words have long been studied, the melodies were more difficult to interpret. This was largely because in many cases they gave no clue to the musical rhythm, notated as they were in a uniform quadrangular black notation. This notation was written on a staff of four lines. The pitch is therefore clear, but the uniform rows of black squares give us no clue as to the relative duration of notes. Fortunately in some of the manuscripts the notation is more specific in this respect. Here there is a clear differentiation between the "longa," a quadrangular black note with a tail, and the "brevis" which lacks this adjunct.

The work of early investigators in this field must not be forgotten, especially as some of them accompanied their work with a facsimile of the original manuscript. (1) For practical purposes however we may confine our examination to two of the later workers, Hugo Riemann (2) and Jean Beck. (3) The work of Pierre Aubry (4) was evidently developed along lines suggested by Beck's researches.

The Rhythmic Theory of Riemann.

Hugo Riemann proposed to derive metre and rhythm from a scansion of the text. He claimed that all verses could be reduced to eight syllables, with or without a weak syllable (up beat) at the beginning of the line, with a uniform scansion in trochees (-U). He claimed, furthermore, that a stressed syllable should not be represented musically by a tone twice as long as an unstressed

1. J. B. de Laborde, *Mémoires historiques sur Raoul de Coucy*, Ed. de Coussemaker, *Oeuvres complètes du Trouvère Adam de la Hale*.

2. H. Riemann, *Handbuch der Musikgeschichte*, I, 224 et seq.





3. J. Beck, *Corpus cantilenarum medii aevi*; Série I: *Les Chansonniers des troubadours et des trouvères*, Vols. I, II.
Die Melodien der Troubadours.
La musique des troubadours.

4. P. Aubry: *La rythmique musicale des troubadours et des trouvères*. *Trouvères and Troubadours*.

syllable, although the manuscripts which give a "measured" notation seem to do just this. For Riemann the longer notes (*longa*) represent only stressed syllables, the short notes (*brevis*) unstressed syllables. This was in opposition to earlier as well as later workers in the field.

This theory Riemann himself justifies only on the grounds of its naturalness and the good effect of the melodies when so translated. It must be confessed that many of the examples he gives are interesting, singable, and straightforward in rhythm. That they are uniformly in binary metres is evident from the foregoing statements.

Beck and His "Modal" Theory.

The "modal" theory of the rhythms and metres of this literature must apparently be credited to Jean Beck, (1) although Pierre Aubry published a work containing very similar principles at about the same time. This theory rests on the fact that the manuscripts written in a "measured" notation conform to the principles of the rhythmic modes as formulated by Franco of Cologne and by anonymous theorists of the thirteenth century. These modes are fixed patterns which regulate and limit the rhythmic movement of the melody. They are in triple metre since the theorists of the day did not admit the duple metres. The first mode, for instance, is represented for us by the rhythm of a half note followed by a quarter: $\frac{3}{4}$ . The second mode reverses the order of notes in the measure and reads: $\frac{3}{4}$ . The third gives us a dotted rhythm and reads: $\frac{3}{4}$ . The first and third fit into our accustomed rhythmic patterns. The second however presents a rhythm which is at variance with our musical habits, for we expect the short notes at the end of the measure. The real stumbling blocks however occur in cases where the simple notes of the modes are subdivided. In some of Aubry's transcriptions we find rhythms like $\frac{3}{4}$  which seem unnatural and stilted in a melodic composition, although necessary in the motet and other polyphonic compositions. This modal theory taken in the form first stated by Beck and Aubry results in the exclusive employment of ternary metres.

In his monumental work "*Les Chansonniers des Troubadours et des Trouvères*" Beck has modified his early theory, for we find that a large proportion of his transcriptions are in binary metres.

1 Beck, *Die Melodien der Troubadours* passim.

Even a casual glance over these pages must convince the reader of the musical ease and naturalness of these melodies. Beck's own reasons for this modification of his earlier theory are to be found in the preface to Volume I of this work.

Absolute certainty as to the reading of these melodies is probably denied us, since no theoretical writings bearing specifically on troubadour music are known to exist. Nevertheless the musical charm of many of these tunes is in itself an assurance that we may draw confidently on these translations for practical purposes. Emphasis must be placed on the fact that the troubadours created not only a charming but a very extensive musical literature which still has been made available only in part.

Evidence for the Use of Instruments in Troubadour Music.

This literature, as written, is almost exclusively vocal. What right have we to claim it for instrumental performances? The evidence is of three kinds: musical, literary, and graphic. The musical evidence is scanty enough. Tunes apparently for instruments exist in troubadour manuscripts. Such are the "Estampies" which Aubry has published. (1) Of the same period is the Dance Tune published in Stainer's "Early Bodleian Music." (2) The tenor part of the motets of the period may have been played on instruments, and perhaps we may go further and guess that these three-part compositions represent the way in which a troubadour melody might be harmonized, or rather counterpointed by either voices or instruments or both. This is the more likely since from a composer like Adam de la Hale we have both three-part motets and simple melodies written down with no accompaniment.

The troubadour might or might not play an instrument. He might write verses and tunes and sing them to his own accompaniment. He might on the other hand delegate the playing of instruments to the jongleurs. These men were professional musicians of inferior social standing, and were often attached to the service of a noble troubadour. They accompanied his songs if he did not play an instrument himself. They might be sent from castle to castle, singing and playing the songs of their master. A good jongleur, we are told by Guiraut de Calanson, (3) should play the citole, the mandora, the clarichord and the gittern. Min-

1. Aubry, *Estampies et Danses Royales*.

2. II, 11. Note also "Quene Note." p. 181 and instr. interludes p. 51, p. 66 and p. 67.

3. Guiraut de Calanson, *Conseils aux Jongleurs*, much quoted, for example in Galpin, *Old English Musical Instruments*, p. 26.

iatures in contemporary manuscripts add instrument after instrument to this list: transverse flute, shawm or oboe, bagpipe, and many others. Very important was the *vielle*, a bowed instrument with three or more strings tuned in fourths. (1)

There was then an instrumental accompaniment to troubadour songs. Above we have suggested that the motets of the period may indicate the style of accompaniment used in some cases. The fact that a number of the instruments of the time were specially adapted to sound a continuous drone bass suggests that such a drone sounding a single tone or a fifth may well have been a common form of accompaniment. Instruments of this kind were the *hurdy-gurdy* (*vielle de la rue* or *organistrum*), the *vielle* (the bowed violin-like instrument), the bagpipe and the portative.

In addition, instruments must have doubled the singing voice in unisons and octaves; they must have played introductions and interludes. Many of the troubadour songs were dances. Such were the *estampies*, *balladas*, *ansas*. The *pastorelles* were in many cases dance-like as well. (2) These could be sung, or played, or played as an accompaniment to the dance. In at least one case we have definite testimony to the fact that the tunes were sometimes instrumental, the words being added later.

A troubadour, Rambaut de Vaqueiras by name, had had a quarrel with his lady. Some jongleurs approached and played a new dance tune. A friend who knew the reason for the troubadour's melancholy reproached him. Why did he not shake off his moody thoughts by making new words to the tune that the jongleurs had just played? The troubadour complied, and the result was the "*Kalenda Maya*" which we find in Aubry. (3)

The facts then which point to instrumental uses of troubadour music may be summed up as follows. We have wordless, therefore instrumental, dance tunes. We have tunes with words with the characteristics of dance tunes which were undoubtedly played instrumentally. We have an abundance of pictorial evidence showing a very large number of instruments in the hands of musicians of the period. We have vocal compositions of the period in parts with the possibility that they may have been accompanied by instruments.

1. Jerome of Moravia gives three tunings. See Cousse-maker, *Scriptores*, I, 153.

2. Riemann, *op. cit.*, p. 233.

3. Aubry, *Trouvères and Troubadours*, p. 43.

Playing Troubadour Music In the School.

Troubadour melodies may be played on modern instruments if we lack the means to revive old ones. We may substitute violins for viols, use Boehm flutes, modern oboes, mandolins. The piano and all brass instruments are to be rejected. The reed organ might well be used to furnish a drone, or substitute for a missing instrument of the reed type.

The students are to hum or sing the melodies through, decide on their character, and with that as a guide choose the instruments to play them. The rhythm of the drone bass, if one is to be used, must be worked out. The tunes are usually so short that repetitions will be necessary. If a richer treatment is desired the teacher may add a bass and counterpoint which will respect the scale in which the tune is written, and will use the cadences proper to the period. Excellent examples of this type of treatment may be found in the final chapter of Emmanuel's "*Accompagnement des Psaumes*" which deals with the question of harmonizing troubadour and trouvère melodies. It must however be pointed out that such a task is not for the musician who knows only text-book harmony. Only an intimate knowledge of the musical style of the period will suffice for this task. Modern piano accompaniments suggestive of the nineteenth rather than the thirteenth century are anachronisms which may be found in more than one modern edition of these songs. (1) No attempt at laying down general principles can be made here. Obviously the end in view may vary. Bach felt no scruples in treating sixteenth century themes in a style very remote from that period. De Falla treats folk songs of Spain with all the color that a modern harmonic palette can supply. (2) An important feature of music education might well be the study of typical musical cultures. If this is accepted, we must, as far as we can, preserve everything characteristic of a particular time or period. Even in school performances we should try to keep close not only to the text and spirit of the music we play, but we should, as far as possible, respect its scoring, keeping the musical means of expression as well as the text true to the period.

Troubadour Part Music.

Troubadour part music exists as well as other part music of the period. It is not to be attempted unless a well trained a capella chorus is available. The outline of such music is frequently a

1. Dickinson, *Troubadour Songs*.

2. De Falla, *Siete canciones populares espagnols*.

series of fifths. The closes employed differ from those used in more recent music. Even if we combine voices and instruments or play these works as purely instrumental numbers, they are not likely to be understood unless they have been approached by way of a study of music of the sixteenth and seventeenth centuries.

Need for a Revival of Troubadour Instruments.

Although it is possible to perform troubadour melodies with modern instruments, it would be a splendid thing to revive some of the instruments of a period so rich in them. It would be of benefit in two ways. First, it would give a clearer picture of the period and a more exact impression of the tone colors used then. Second, it would make available again instruments which are less specialized, less difficult, and perhaps well suited to modern children as well as to the simple type of music which the troubadours played.

Section 2. The Lute and Lute Music.

The Importance of Lute Music.

Lute music constitutes the most important instrumental literature of the sixteenth century. Its only competitor is the organ, but the early organ literature which has survived is smaller in bulk and in general of less musical interest. Moreover the sixteenth century lute literature must not be considered tentative, immature. The work of Luis Milan (El Maestro, 1546) marks a high point, not the beginning of a development. The same may be said of Newsidler, of Judenkunig and of others among the early lutenists. Well established in the sixteenth century the lute held its high place throughout the seventeenth century, and survived well into the eighteenth. Haydn wrote for it, (1) and one of the late works for the instrument was a set of variations on a theme by Mozart. (2)

Sources for Lute Music.

Much early lute music was printed. Our knowledge of Spanish lute music (3) as well as of German lutenists like Gerle, Newsidler, Judenkunig (4) comes exclusively from a long and rare series of printed books. In Italy, too, much lute music was printed while the beautiful and extensive series of English songs with lute

1. J. Haydn. *Quartet in D-dur für obligate Laute, Violine, Bratsche und Violoncell.*

2. W. Tappert. *Sang und Klang aus Alter Zeit*, p. 127.

3. Most available secondary source is Morphy, *Les Luthinistes Espagnols.*

4. Complete works of Judenkunig in Koczirz, *Oesterreichische Lautenmusik im XVI Jahrhundert.*

accompaniment is known chiefly from printed copies. (1) On the other hand important documents like the Skene manuscript, the lute books of Ballet and Dallis, the sixteenth century codex reprinted by Chilesotti (2) and much French lute music exist in manuscript only. Lutenists of the first rank like Denis Gaultier and Pinel can hardly be studied save by students who have access to manuscript copies of their music. How much must be still unstudied and unknown! The study of lute music is complicated by the special type of notation or tablature which was employed for it. Details varied but in all types of tablature a line was used for each string over the fingerboard while letters or numbers indicated the fret where the finger was to be placed. Duration was indicated by notes placed over the lines. In other words tablature was a very compact set of playing directions, and did not serve to suggest sounds directly but rather told how to produce them. (3)

The Forms of Lute Music.

The bulk of lute literature is great and testifies to the importance of the instrument. The lute indeed filled a place analagous to that of the piano at the present time. It was a solo instrument. It accompanied the voice in song. It took part in ensembles with flute, with a second lute, with vocal quartet, and in its larger forms we find it playing the basses and accompaniments to trio sonatas and even to orchestral works. It was like the piano in another respect. Practically all the music of the present, even symphonies and operas, are transcribed for piano. Similarly quite a large proportion of lute music consists of arrangements of the polyphonic vocal music of the period, motets, masses, madrigals, and on the lighter side villanellas and ballettos. (4) Most of these transcriptions were for solo lute, less for lute ensemble (5) and for lute with a solo voice part. The English airs might be mentioned here since so many of them were for vocal solo or mixed quartet with a lute part which supplied the missing parts in the former case and no doubt could be added to support the latter combination. (6) In addition the lute had a very large literature which was specifically instrumental in character. In the earlier period this con-

1. Reprinted by Fellowes, *The English School of Lutenist Song Writers*.

2. O. Chilesotti, *Da un Codice Lauten-Buch del Cinquecento*.

3. J. Wolf, *Notationskunde* Vol. II and Tappert, *Sang und Klang aus Alter Zeit* give samples of lute tablature. The edition of *El Maestro* of Luis Milan by E. Torner is ideal giving both tablature and a transcription into modern notation.

4. Any collection of lute music of an early period is likely to show a large proportion of such transcriptions. See Chilesotti, *op. cit.*, pp. 2, 3, 4, 14, Chilesotti, *Lautenspieler des XVI Jahrhunderts*, pp. 60, 90, 58.

5. *Lautenspieler des XVI Jahrhunderts*, p. 98.

6. *The English School of Lutenist Song Writers*, edited by Fellowes.

sisted largely of pieces having the characteristics of improvisations containing chords and interspersed runs with occasional polyphonic or imitative passages. These pieces were ill-defined as a genre, and were known as *ricercares*, *fantasias* and the like. (1) Dance pieces appear early and take on an increased importance at a later period. One notes the pavans of the Spaniards, (2) the *Tanz* and *Nachtanz* of their Teutonic fellows, (3) the *passemazzi*, *saltarellos* and the like in Italy. (4) These dances tended to aggregate in the form of a dance in common time followed by a more rapid variant in triple time. The *Tanz* or *Deutsche Tanz* with its *Nachtanz* or *Sprung* was of this kind. In later times these dances gave way to the *sarabandes*, *allemandes*, and *courantes* of the classic suite. (5)

The Typical Lute.

The appearance of the ordinary lute on which most of this extensive literature was played has been faithfully depicted by painter and engraver, (6) the pear shaped body like that of the mandolin, the broad fingerboard with the neck turning sharply back at the nut. Other details are not so well known. The strings except the melody string were in pairs of unisons. This gave the instrument a special tone color but made it more difficult to tune. Mace in *Musick's Monument* says that a lutenist eighty years old had spent sixty years in tuning his instrument. It must be noted that the Spanish composers of the sixteenth century wrote not for the typical lute but for the *vihuela da mano*, which was guitar-like in shape. Elsewhere the typical form was dominant. A larger form with an extended neck and a second peg box to support a set of unstopped bass strings took on great importance as an accompanying instrument as well as for solos. This was the *theorbo*.

Other Members of the Lute Family—The Mandora.

Accessory types of lute existed in numbers but were of subordinate importance. The *mandora* was a small soprano lute with metal strings, single strung. It served as a soprano in lute

1. This genre is well represented in Wasielewski, *op. cit.*, music supplement, pp. 12, 13, 20, 21, 22, etc.
2. Those of Milan are especially beautiful.
3. F. Boehme, *Geschichte des Tanzes im Deutschland*, II, 71, 73.
4. Chilesotti, *Lautenspieler*, pp. 16, 26, 30, 34, 41, 72.
5. Tappert, *Sang und Klang aus Alter Zeit*, nos. 54, 74, 77.
6. For studies of the lute as represented by painter and sculptor see K. Geiringer, *Vorgeschichte und Geschichte der Europäischen Laute*, also A. Altovite, *Il liuto, notizie esplicative e storiche di Angelina Toscanelli*.

ensembles or was used by itself to play dance tunes. The Skene Manuscript shows this latter use of the instrument. Wolf on the other hand quotes a diminutive fugue which shows the instrument attempting a polyphonic style which one would think quite foreign to its nature. The "mandurinchen" of Praetorius was a tiny form of this instrument, analagous to the pocket mandolin of the present day. (1)

The Cittern.

The cittern represents an evolution in the direction of the mandolin, and indeed the English cittern greatly resembled the modern flat backed mandolin. It was peculiar in several respects however. Its frets were frequently not chromatic throughout. The distance between the third and fourth fret was a whole step as is evidenced by several tablatures (Holborne's Cittern School, for example) and the engraving of the instrument in Kircher's "Musurgia Universalis." The strings were tightened or loosened in the earlier models by pegs, in the later by a device operated by a key similar to the old-fashioned watch-key. Kircher makes this instrument the soprano of his lute ensembles, giving it the melody part. All the music in tablature for cittern seems to involve much chord playing. Morley and Rosseter both give it a part in their consort lessons. It was a very popular instrument and was found in every barber shop for the customers to play while waiting. There were more elaborate forms with six or even thirteen pairs of strings in contrast to the four pairs of the original form. The small cittern, and presumably the larger ones as well, were played with a quill as a plectrum.

The Orpharion and Pandora.

The orpharion and the pandora were wire strung instruments with flat backs but larger than the cittern. The bridge of the orpharion was placed obliquely so as to shorten the treble strings. (2) In general their tuning and use resembled that of the lute, Playford in a preface quotes "an old servant of Queen Elizabeth" as saying that the Queen played upon the orpharion for her recreation.

The Chittarone.

The chittarone was a giant lute sometimes six feet long, with a double neck like that of the theorbo but much longer. It was

1. Galpin, *Old English Instruments of Music*. p. 38.

2. Galpin, *op. cit.*, p. 31.

wire strung and was a late form used almost entirely for accompaniments on a figured bass. (1)

The Caliscione.

The caliscione was a curious instrument originally with two, then three, eventually six strings. It had an extremely thin and long neck and was, like the chittarone, of late date. A small amount of music for two calisciones (3) and for caliscione solo exists in manuscript.

The Angelica.

The angelica was an extreme development of the idea of adding free unstopped strings to the lute. Here all the strings were unstopped making the instrument really a harp with a lute for a resonance body. The woodcut in Praetorius will give an idea of the appearance of the instrument. (4) It seems extremely frail since the lower strings are supported by an arm at right angles to the peg box. Some music in manuscript exists in addition to the engraved tablature in the *Musikalische Gemüthsergötzung* of Jacob Kremberg.

Such is the briefest outline and inventory of the lutes of the past and of their uses. It should be completed by a study of the several forms in use among the folk in the East, in Greece, in Sweden, in Russia.

The Obsolescence of the Lute.

The lute lingered into the eighteenth century, then disappeared. Lutes were converted into hurdy-gurdies, were broken up and discarded. A period of almost total neglect followed. Then came a group of scholars who rediscovered the literature of the instrument. Here we must name Koczirz and Körte in Austria and Germany, Morphy and Torner in Spain, Fellowes and Heseltine for the English composers of ayres to the lute. French lute music has received less attention although the work of Michel Brenet must be mentioned as well as that of Quittard who has edited a modern edition of the "*Hortus Musarum*" of Francisque. In Italy the very important work of Chilesotti demands attention. Yet most of these students were more interested in problems of music history than in a practical revival of lute playing.

1. Galpin, *op. cit.*, p. 43.

2. Wolf, *op. cit.* II, 123, 126, (Figured in Kircher and Mersenne).

3. Schifferholz, *Sonates 1-5 a due Gellichone* (Dresden. Öffentliche Bibl.).

4. Praetorius, *De Organographia, Theatrum Instrumentorum*, p. XXXVI, cut 2.

The Revival of the Lute.

The revival of the lute and the rediscovery of the technique of the lute player is largely the work of Arnold Dolmetsch. (1) His efforts were directed towards the revival of the lute of the sixteenth and seventeenth centuries. He considers it the most difficult of the instruments of that period. He calls it his "old enemy" with which he has struggled for forty years. At the same time he opposes the modifications of the lute which are commonly practised in Germany. (2) The difficulties of the instrument lie partly in the formidable array of strings which must be kept in tune, partly in the high technical development which much lute music demands.

In Germany the revival of the lute has been intimately associated with the youth movement, and with the need for a portable accompanying instrument. Here the instrument has been modified for modern use. The modern lute as made in Germany has six single strings and is tuned like the guitar. The frets are inlaid in place of the adjustable gut frets of the old lute. The tuning pegs of the old instrument are replaced by machine heads. These modifications simplify the adjustment and tuning of the instrument to a considerable degree, and make it playable by any guitarist. Single strings are moreover not without precedent. In the eighteenth century some lutes were made with single strings. Much music suited to the modern lute has been printed including many numbers from the literature of the old lute. Dr. Hans Bruger has greatly aided students of the lute by publishing an excellent and scholarly instruction book which he has supplemented by several volumes of lute music edited for practical performance. (3)

It is chiefly from Germany that we must draw our inspiration and our hope that a wide spread revival of the lute may be possible, for only in Germany do we find instruments made at a moderate price. Only there has lute music been published for practical use. Only there has the instrument found popular favor, and an instrument which is not in active professional use must find favor with the people to survive. (4)

One must on the other hand sympathize with the point of view which is satisfied only with the revival of the authentic sixteenth century lute. We need examples and models of this kind,

1. A. Dolmetsch and his Instruments, p. 12 (cut).
2. R. Donington, *The Work and Ideas of Arnold Dolmetsch*, p. 11; private information.
3. H. D. Bruger, *Lautenschule*, Vols. I, II.
Bruger, *John Dowland's Solostücke für die Laute*.
Bruger, *Alte Lautenmusik*.
4. For a discussion of the place of the lute in modern life see R. Möller, *Laute, Viola da Gamba und Viola da Braccio*.

but such a course is possible only to musicians with talent and much patience.

The Lute in School Chamber-Music Ensembles.

How can our schools profit by the example Germany has set? Small groups of singers might combine with a modern lute or guitar player to sing songs and duets, especially the charming English airs for lute and voice. Such ensembles might also be accompanied by a bass viol or cello as the original editions suggest. Finally the vocal parts in these quartets could be replaced by instruments, by violins or viols. Here should be mentioned the works for lute and violin with a bass part for the cello (1) and the similar works for lute, two violins, and bass. The Haydn works for lute, violin, viola, and cello are also to be noted. (2) These are all late works, and have been made available to a very small extent. A fair number of earlier dances like those by Caroso have instrumental parts in addition to the lute part, a treble, or a treble and a bass part. (3) In some cases one might take a lute transcription of a vocal work, and play the original vocal parts together with the lute transcription. (4) This would of course be possible only where the lute version was faithful to the original and not unduly ornamented. Dance pieces for lute might be played by the lute, with a flute or recorder doubling the melody, and possibly a cello reinforcing the bass.

Chamber Music for Two or More Lutes.

Such ensembles involve lute and the voice, or lutes with other instruments. Ensembles of lutes were written for in several cases. Some music of this kind was for two like lutes, sometimes for a small and a large lute, (5) less frequently for a more elaborate ensemble like the pieces of Besardus for three lutes with a treble and a bass instrument. (6) The pieces for a small and a large lute might in some cases be played with mandolin and lute. Especially interesting are the examples printed by Kircher in his *Musurgia Universalis*. Here are short pieces in two, three, four, five, and six parts. Each part is purely melodic, with no chords,

1. De Saint Luc, *Carillon D'Anvers*, in Bruger, *Alte Lautenkunst*.
Hinterleithner, *Menuet*, in Bruger, *Alte Lautenkunst*.
2. Haydn, *op. cit.*
3. F. Caroso, *Nobilita di Dame*, edited by Chilesotti.
4. Several such transcriptions are given in Radecke, *Das Deutsche Weltliche Lied in der Lautenmusik des 16 Jahrhunderts*.
5. J. Besardus, *Branles de Village* in Chilesotti, *Lautenspieler*.
Besardus, *Novus Partus sive Concertationes musicae* . . .
Dowland, *Galliard* in *Alte Lautenkunst*.
Galilei, *Contrapunto a due Liuti* in *Lautenspieler*.
6. See Chilesotti, *Lautenspieler des XVI Jahrhunderts*, p. 212 et seq.

and of very moderate difficulty. The cittern is employed for soprano parts, the lute for the next lower parts, then the theorbo, and for the pieces in four, five, and six parts he employs a harp for the bass. The style of the music is vocal. Here we have a most practical suggestion for school ensembles. Much solo music for lute is difficult. We could make a quicker use of it if we separated out the parts, wrote them out, and assigned them to as many players as we found parts. Each player would have a part of greatly reduced difficulty yet the total effect would be very close to that produced by a solo performance. In justification for this procedure one might point to music like an arrangement of a six part mass by Josquin des Près. (1) The essential strands may be played by a single lute which plays in four part harmony, but a fuller effect may be obtained by assigning the two other parts provided by the arranger to two other players. The suggestion given above simply carries this procedure one step further.

Adapting Lute Music for Mandolin Ensembles.

One other way of utilizing lute music may be suggested. This is to employ it in the mandolin orchestra. Here we have an ensemble not unlike the pandora, the orpharion, the cittern, and the other metal strung instruments of the earlier period. Possibly in making a transcription for a modern plectrum orchestra one should draw rather on the literature of these older metal strung instruments, (2) yet much early music is designated as either for a gut or a metal strung instrument. As before the procedure would be to analyze a composition for lute into its component strands and then to reassign them to two mandolins and guitar or to a full quartet of mandolins with guitar. In addition to the melodies which are fully expressed in the lute part, care must be taken to write out parts and effects which are only hinted at in the lute notation, and to work out ornaments which are indicated only by symbols. (3) In short such an arrangement would require an insight into lute technique as well as an understanding of the modern plectrum instruments. If the work were well done it might provide an abundance of fine music for these combinations which have no literature of their own.

1. H. Quittard, *L'Hortus Musarum de 1552-53 et les arrangements de pièces polyphoniques pour voix seul et luth.*

2. See Wolf, *op. cit.*, Vol. II for a discussion of these literatures.

3. Lute ornaments are discussed in Wolf, *op. cit.*, II, 147-157.
Dolmetsch, *Interpretation of Music of the XVIIth and XVIIIth Centuries.*
Mace, *Musick's Monument*, Chaps. XXII and XXIII.

The Lute in Open Air Music.

In closing this section mention should be made of the adaptability of such combinations as lute and recorder, mandolin or flute for open air music. Our summer camps might well organize such groups instead of confining their singing and playing to meetings indoors where a piano is available. With such instruments they could make their music follow them out of doors wherever they went in accordance with the true spirit of camping.

Section 3. The Chamber Organ and its Literature.

Scope of this Section.

The present study is not concerned with recent organ music, which has been especially written for the extremely complex modern organ. It is designed to call attention to the earlier literature, written for a smaller, simpler instrument which was suited to the home as well as the church. These smaller instruments were much used in chamber music and in accompanying the voice. They were regular participants in those consorts of viols of which Mace and Simpson give us such glowing accounts. In general we shall look for secular rather than sacred works, for dances and for treatments of secular songs, rather than of plainsong or chorales. In later periods we shall avoid rather than seek works with an independent pedal part, since the chamber organ rarely possessed pedals. Finally especial attention will be called to works which were intended to serve for other instruments as well as for organ.

Sources for Early Organ Music.

Most of the sources of early organ literature are the original printed or engraved editions, although several important organ tablatures have been preserved only in manuscript. Practically the entire series of French organ works were engraved. Works of Buxtehude in Germany and such earlier works as the Buxheimer Organ Book have come to us in the form of manuscripts. The works of Bach too are known from manuscript copies made by the master himself in some cases, in others by copies in another hand.

Since these materials are not accessible to the general musician,

we must turn first to modern editions where they exist and then to the reprints scattered in scholarly periodicals.

The Portative Organ.

Such is the available music. We know types of the organ however for which we have no music. In paintings of the fourteenth and fifteenth century we find clear and repeated representations of the little portative organ played by the right hand while the bellows were operated by the left. (1) It might be rested on the knees or on a table. Many times the player is in a standing position and the instrument is supported by a strap passing over the shoulder. Sometimes the sounds are produced by depressing a very shallow row of keys, sometimes by operating little buttons not unlike those which trumpet valves. (2) The player often seems to be depressing two keys at once. Usually there was only a single bellows so that a continuous supply of wind was impossible. The music had to be phrased with an eye to points where the instrument might breathe. The pipes, to judge again by paintings, seem to have been of the diapason type. Flood (3) makes the statement that two pipes of considerably greater length are sometimes placed at the end of the rank of pipes and served as drones. Unfortunately no single specimen of the instrument exists today.

Uses of the Portative Organ.

We are in even more doubt as to the music played by the instrument. We may turn once more to pictures as our safest guide. This little organ was most frequently used to accompany the voice, sometimes in company with lute, sometimes with such instruments as lute, cittern, harp, and lyra da braccia. (4) Must we believe that all these songs were in unison? Many times this was probably the case. We may guess however that sometimes the portative took part in the three part motets of the period, perhaps playing the tenor. Perhaps too it may have supported the madrigals of Landino and of Johannes de Florentia, playing the wordless, therefore instrumental parts.

1. See Y. Rokseth. *La Musique d'orgue au XV^e siècle et au début du XVI^e*. pl. IV, V. Sauerlandt. *Die Musik in Fünf Jahrhunderten der Europäischen Malerei*. pp. 16, 21, 20, etc.

2. See Sauerlandt. *op. cit.*, pp. 5, 16.

3. Flood, *The Story of the Bagpipe*. p. 22. quoted from C. F. A. Williams.

4. Sauerlandt. *op. cit.*, pp. 20, 21, 5, 13, 16.

The Regals.

The regals come next in our discussion. These instruments, sometimes small so that they could be folded up and put on the shelf like a book, (1) sometimes larger, were made with reed pipes. Again we are at a loss in pointing out a special literature. It shared with other types of keyboard instruments the vocal music of the sixteenth century, and the organ tablatures of the same period. Edwards specifies it to accompany a song. Lassus employed it with six viole da braccio, five trombones and one cornet in festal music. English music of the time of Henry VIII must have involved a frequent use of the instrument, for that monarch possessed thirteen single and five double regals. (2)

The Positive Organ, the Claviorganum.

Most important of all was the larger positive organ, sometimes with a number of ranks of pipes, yet still small enough to fit into the dining room of a wealthy family, and to take part in chamber music. An early and most beautiful representation of such an instrument may be found on the Ghent Altar-piece of van Eyck. In later days this domestic use of the organ was emphasized by making it serve as a cabinet or a table in addition to its musical functions. Examples of the chamber organ may be seen in the "Picture Book of Keyboard Instruments" published by the Victoria and Albert Museum, and an actual specimen is in the Crosby Brown Collection at the Metropolitan Museum of Fine Arts. Another form which seems to have been particularly popular in the Low Countries and in Spain was the claviorganum which combined spinet and organ in the same instrument. Particularly lovely in tone were the small organs with wooden pipes. In princely houses these instruments also found a place. John the only son of Ferdinand and Isabella of Spain possessed a claviorgano, organ, and clavicembalo, a clavichord, vihuelas, viols and flutes, and could play on all these instruments. (3) The music book of Herzog Christian of Saxony still exists and contains a number of intradas in organ tablature. (4)

The Chamber Organ in "Tafelmusik."

In many German halls dinner music was a special feature. At

1. The so called "Bible-Regals." For picture of the regals see Praetorius, *De Organographia, Theatrum Instrumentorum*, pl. IV, No. 2.

Galpin, *Old English Instruments of Music*, p. 230.

2. The inventory of the music instruments of Henry VIII is reprinted in Galpin, *op. cit.*, appendix 4.

3. Rokseth, *op. cit.*, p. 129.

4. Three of these are reprinted in Boehme, *Geschichte des Tanzes in Deutschland*, Vol. II, p. 77 and p. 78.

the banquet after the betrothal of Wilhelm V of Bavaria to Renata von Lothringen (1558) the music was especially splendid, the more so that it was under the direction of Orlando di Lasso. For the fourth course for example a piece by Annibale Padovano for twelve voices was played by six viola da braccio, five trombones, one cornet and one regale dolce. (1)

The weddings of princes frequently gave an opportunity for musical performances in which the organ played its part. In Italy such performances took the form of drama, with interludes giving a prominent place to music. At the marriage of Ferdinando de Medici with Christiane von Lothringen we find that the vocal pieces in these interludes were accompanied by three "organi di legno" of which two were in unison, the third an octave lower. (2)

The Chamber Organ in Theatre Music.

In 1579 the marriage of Francesco d'Medici took place. At this time a sacred play was performed. One of the interludes represented Jacob's dream, and when the angel of the dream appeared, an orchestra made of transverse flutes, violin, bass lute and organ played "the sweetest harmonies." (3)

A contemporary letter describes a Sunday evening performance of a comedy witnessed by Pope Leo X in 1519. Here was introduced music of cornamuses, cornets, viols, lutes, and "organetto." The latter we are told was received as a present by the pope and had several registers (stops). (4)

Even the appearance of the music drama in the early seventeenth century did not immediately ban the organ from the orchestra. In the list of instruments used to accompany Monteverdi's *Orfeo* we find once more the organ used in association with viols, bass viols, and double bass in one scene, with cornetti and tromboni in another. (5) Such were the varied uses to which the early chamber organs were put. They hint at the importance of the part such organs played in the life of the times. We can see that the use of the organ in the church, important as it was, represented only a part of the duties of a court organist,

1. Kinkeldy, *Orgl und Klavir*, p. 179.

2. *Ibid.*, p. 172.

3. *Ibid.*, p. 174.

4. *Ibid.*, p. 167.

5. A. Carse, *The History of Orchestration*, p. 40.

just as sacred music constitutes only one element, though perhaps a dominating element, in early organ books.

Literature of the Chamber Organ—Transcriptions.

All of these instruments drew largely on the vocal literature of the time for their music. The organist might put into tablature vocal works which pleased him, or he might find such transcriptions ready made in any of the tablature books of the period. The tablature for organ differed from the lute tablatures previously described. A common method was to set apart a line for each voice part in the piece transcribed. Each key of the organ had its own number which was placed on the proper line. Numbers written above each other were to be played together. Many of the vocal works so transcribed were ornamented with trills and runs which entirely change the appearance of the music. (1) The result is music which is much less attractive to us than the unornamented original, though such procedures had an important effect on the development of an instrumental style. On the other hand Padre Bermudo in his instruction book of 1545 declares that the music of his time is so completely worked out that the organist should add nothing to it when he makes his transcription. (2) This would be the point of view of a musician of the present day and it is instructive to see the same point taken in 1545.

Literature of the Chamber Organ—Original Works.

Aside from transcriptions of sacred and secular vocal works, most organ books contained other types of music which were instrumental in origin. On the one hand we find dance pieces, (3) many of them very charming. On the other are short preludes, intonations, and toccatas with runs in the right hand against sustained chords in the left. (4) These have lost much of their former brilliance, and in many cases their musical interest as well. In other cases they have retained an archaic but real beauty. The instrumental compositions in polyphonic style constitute another type, depending largely on imitation for effect. In the earlier days such pieces are found as *ricercares*, *canzonas*, in later times as

1. See Y. Rokseth, *Treize Motets et une Prélude*.

2. Kinkeldey, *op. cit.*, p. 22.

3. Examples in Boehme, *op. cit.*, II, 65-77, and in Wolf, *op. cit.*, II, plate opposite p. 262, plate opposite p. 256.

4. Wasielewski prints some very typical examples by the Gabriellis, *op. cit.*, music supplement, 79.

fugues. (1) Sets of variations appear with Scheidt and Sweelinck, and appear as well in the work of much later French organists like d'Aquin.

The Organ in School Chamber Music.

From such a mass of musical material, and such a variety of organ-like instruments, much can be found which could be of real use today. Yet so little has been done in the way of making small organs which young people might use and understand that only one exception need be pointed out. This is the availability of the harmonium at a moderate price, and on this instrument much early organ music might be played, for its own literature is of the slightest. What we should work for, however, is a small, gently voiced organ of three or four stops, as movable as a small piano, and blown by a foot lever to save the expense and weight of an electric blower. Such an instrument would not only be admirable for its own sake, but would serve as an effective first step towards the study of the large organs of today. It could accompany vocal works, take part in chamber music, or support a small orchestra.

Organ Music as Material for Chamber Ensembles.

We have seen that early organists took to themselves the motets and madrigals that pleased them. Organ music on the other hand was intended to serve other players as well as the organists. In an Italian tablature of 1540 we find the title "Musica nova per cantar et sonar sopra organi et altri strumenti." In 1660 d'Aquin brought out his volume of Noëls for organ or clavecin "the greater part of them being playable on violins, flutes, hautboys, etc." This adaptability is further borne out by pictorial evidence like the title page to Ammerbach's Tablature-book of 1571. Here we see the organist assisted by a trombone player, a flutist, a trumpeter, a performer on the shawm, and four singers. May we assume that Ammerbach had in mind such ensembles in writing his book, or must we attribute the picture to the fancy of the artist? In many cases at least, the composer of organ music foresaw such adaptations as a normal use of his publications. In taking advantage of this privilege we should if possible double each part in the organ book by another instrument. Thus a four part piece might be played by organ and string quartet. One of a sturdier

1. Wasielewski, *op. cit.*, music sup., pp. 43, 48, 53, 57.

Torchi, *L'Arte Musicale in Italia*, Vol. III.

Composizioni per Organo o Cembalo: ricercares—pp. 1, 55, 141, etc., canzoni—pp. 21, 197, 363, etc., fugues—pp. 409, 431, 365, etc.

character might be assigned to two trumpets and two trombones. A group of unlike instruments might also be used as cello, clarinet, violin, and flute. Such material, designed as it was for a wind instrument, might well supplement the very slender list of original compositions for woodwind and for brass.

Such adaptations are more suited to the earlier literature than the later, but it could be only a cause for rejoicing if some of the smaller Bach organ works were played in a similar fashion. Those of Handel come rather under the head of orchestral music. Mozart's organ sonatas vary from very small works for organ, bass, and two violins, to more ambitious scores for organ and orchestra. Works of the former type would be excellent material for small groups.

Music for Organ and Piano.

Finally the material for organ (harmonium) and piano might be mentioned. This combination is less a thing of beauty than the union of organ and strings, or organ and brass, but it does provide a way in which two keyboard players may get ensemble practice, and is worthy of attention for this reason. Saint-Saëns and Grainger are two of the few composers who have written original material for the combination.

Section 4. The Consort of Viols.

Sources of Viol Music.

No literature as important as that of the viols has been so little studied. Very little viol music has been reprinted, and much of what has been re-issued has been transposed or otherwise adapted for violin. (1) Yet the music written for viols, imperfectly known as it is, is quite clearly a most important and characteristic literature of the sixteenth and seventeenth centuries. Studying this music is, however, a task involving both time and patience, since most of it has been preserved in the form of manuscript or printed part books which must be scored before the music can be effectively studied. Only by exception do we find such magnificent scores as the Locke autograph in the British Museum containing most of Locke's instrumental works. (2) A fair number of instrumental works were also included in publications devoted primarily to vocal compositions. Examples of this are

1. For example, Morley, *Two Part Fancies*, ed. by Fellowes, and O. Gibbons, *Three and Four Part Fancies*, ed. by Fellowes.
2. British Museum, Add. MS. 17801.

the pieces for two viols published with Morley's Canzonets, the lesson for lute and bass viol in Dowland's "The Second Book of Songs or Ayres of 2, 4, and 5 parts," and the considerable number of pieces for two bass viols (or a variety of other possibilities) in a volume published by Captain Tobias Hume. Printed instruction books like those of Ortiz, (1) Ganassi, (2) and Mace (3) contain music for viols, as well as instruction in the technique of the instrument.

Differences Between Viol and Violin.

It is to be noticed that several writers of the past make clear and sharp distinctions between the viol and the violin. The music of the viol "flattered the ear," that of the violin "animated" it. (4) Mace refers to the "scolding" violin in a frequently quoted passage. He contrasts the dominating brilliance of its tone with the smooth blend of a consort of viols, and demands that the bass be strengthened whenever violins are used. With these special characteristics of viol tone belong typical differences in construction and in the manner of playing the instrument.

The obvious structural characters which differentiated the viol were its flat back, sloping shoulders, deep ribs, and broad fingerboard with six strings. The frets of single or double strands of gut were tied around the neck of the instrument. The bow curved outward slightly as the hair was tightened instead of commencing as an inward curve and straightening out under tension like a violin bow. The bow hair was free at the frog instead of being held under a metal band and a slip of mother of pearl as in the modern bow. (5)

Characteristics of Viol Technique.

The differences in construction gave the viol its soft veiled tone. The gut frets made intonation easier for the amateur and made many chords possible by simply barring a finger across the fingerboard just back of a fret. At the same time a skillful player could control the pitch of a tone to a considerable extent by pulling the string to the side or by placing the finger a little back of the fret or slightly over it. The holding of the bow was simpler than in modern string playing since it was held underhand,

1. D. Ortiz, *Tratado de Glosas sobre clausulas y otros generos de puntos en la musica de violones.*
2. S. Ganassi, *Regola Rubertina.*
3. T. Mace, *Musick's Monument.*
4. Rousseau, *Traité de la Viole.*
5. G. Hayes, *Musical Instruments*, Vol. II, Galpin, *op. cit.*, Cat. Crosby-Brown Coll., I, 64-7.

in a natural relaxed position. The "up" or "pushed" stroke (1) was used for the accented parts of the measure, the exact reverse of the modern usage. The use of the positions to reach the higher tones was managed as it is for the violin. The statement that the frets hindered slides and changes of position is baseless. The printed works of Marais for bass viol are carefully fingered and demand a frequent use of the shift and, on occasion, expressive portamenti as in the "Tombeau de Lulli." (2) That such effects are not demanded in ensemble music for viols is of course quite true.

Sizes and Combinations of Viols.

The viols were generally made in three sizes. These were bass, tenor, and treble. A majority of the three-part pieces were written for two trebles and bass, and most quartets for two trebles, tenor, and bass. Less frequently an alto viol was used. These instruments were all tuned in fourths save the third and fourth strings which were a major third apart. The treble for instance was tuned D-G-c-e-a-d'. (3) The bass was an octave lower than the treble, and the tenor a fourth higher than the bass. The alto when used stood a whole tone lower than the treble. Their most characteristic use was in ensemble, as quintet or sextet. The solo instrument of the group was the bass, and a great deal of music was written for two bass instruments. The treble on the other hand was little used for solos, and the scanty literature that exists is generally late in date. (4)

Lyra da Braccio and Lyra da Gamba.

The violins will be considered in a later chapter, but before studying the music written for the viols a word should be devoted to the lyra family. These instruments were constructed in two sizes. The smaller was called the lyra da braccio and had seven strings, two off the fingerboard serving as drones. It was played at the shoulder in violin fashion. It must have been extremely popular in sixteenth century Italy, to judge by the number of Italian paintings in which it is pictured. (5) Both in size and tone it suggests the viola. (6) Both the lyra da braccio and the

1. Marked P (poussez) and T (tirez in the French works for viols, as may be seen in the selections from De Caix d'Hervelois published by Durand.
2. Played at the Haslemere Festival, 1931.
3. These were the standard tunings of the seventeenth century. The earlier fluctuations may be followed in Hayes, *op. cit.* The Lyra Viol had a variable tuning.
4. For example, Bordet, "Recueil," Monsieur Abbé le Fils, *Duets* for two trebles.
5. Sauerlandt, *op. cit.*, pp. 36, 49, 50, 54 (also the Raphael fresco of Apollo and the Muses).
6. It was revived and played at the Haslemere Festival of 1931.

great lyra had flat bridges and a type of head in which the pegs were inserted from the back or front, not from side to side as in the violin family. The lyra da gamba or great lyra was a bass instrument resembling the viola da gamba in general outline but with a very wide fingerboard to accommodate its fourteen or sixteen strings. Two of these strings were drones like those of the lyra da braccio. Praetorius speaks of the great lyra as an instrument on which madrigals "chromatic as well as diatonic" could be performed. (1) Its chief use however was as an accompaniment to the voice. Zarlino champions the claims of solo as opposed to choral singing, and mentions the lyra as a usual support of the voice. "Hence it can be understood that one hears with greater satisfaction solo singing to the sound of the organ, the lyra, the lute or a similar instrument." (2) In an Italian dramatic interlude of 1539 we find four lutes, one viola d'arco and a "lirone" employed in supporting four voices on the stage, while behind the stage another group of instruments play supporting parts. (3) The champions of the "New Music" who gave us the dramatic works of the first years of the seventeenth century still used the instrument. Thus, at the dramatic performances which accompanied the wedding of Francesco d'Medici, Striggio performed on the lyra. (4)

The Lyra Viol.

A number of late forms of the viol should be mentioned. The lyra viol was a small bass viol tuned to a major or minor chord. The music for it was written in tablature. It was popular in England in the seventeenth century and was sometimes used to accompany the voice. (5)

Quinton and Pardessus de viole.

In France there were two special types of treble which would seem to show the influence of the violin. The pardessus de viole was a high treble tuned partly in fifths like the violin, partly in fourths in viol fashion. The quinton was a five stringed violin, but its exact use and place seem not to have been well studied.

Viola d'Amore and Viola Bastarda.

The viola d'amore and its bass counterpart, the viola bastarda

1. Praetorius, *op. cit.*, Chap. XXIII, p. 58.

2. Kinkeldey, *op. cit.*, p. 154, quoted from Zarlino, *Istitutioni*, II Parte, Cap. 9, S. 73.

3. Kinkeldey, *op. cit.*, p. 170.

4. Kinkeldey, *op. cit.*, p. 174.

5. J. Playford published *Musick's Recreation on the Lyra Viol* in several editions—1651 and later.

Van der Straeten, *Romance of the Fiddle* reproduces a Pavin for three Lyra Viols from Ferebosco's "Lessons for the Lyra Viol" in the plate opposite p. 78.

or the later baryton, were distinguished by sympathetic strings which pass under the fingerboard. This gives them a special and very appealing tone quality. The viola d'amore was the first of the viol family to attract attention in modern times, and the use made of it by Meyerbeer and recently by Loeffler immediately comes to mind. In spite of this, comparatively little music seems to have been written for the instrument. The viola d'amore was chiefly used as a solo instrument, less frequently in chamber music.

The Fancy for Viols.

The music written for the viols on the other hand is very extensive. Music of the more serious kind consisted of fancies or fantasias which were freely imitative in style, and which were generally played to the accompaniment of the chamber organ (in England, at least). (1) They were written for two, three, four, five, or six voices, but the best of them seem to have been in five or six parts. The men who were best known by their work in these forms are barely remembered today, indeed they were already forgotten by the musicians who followed them. The only works in this style which were known at all generally were the fancies of Gibbons, (2) which are not as satisfying as those of such men as Lupo, Deering, Ferrebosco, Locke, Jenkins, Lawes, or Copernario.

The revival of interest in the fancy is entirely the work of Arnod Dolmetsch and of his co-workers at Haslemere and elsewhere. A long period of experiment and research finally resulted in the re-creation of the instruments, the discovery of the music for them, and the training of players who could perform this music. The result has been the recovery of a body of music which, though very different in style, may be compared at its best with the fugues of Bach for expressiveness and musical interest.

Dance Music for Viols.

Much dance music was also played on the viols. The pavan was perhaps the form in which this school of composers particularly excelled. Those who have heard the Tomkins "Pavin" or the Ferrebosco "Four note Pavan" will remember the quite simple yet wonderfully expressive interweaving of parts which make these

1. The two men who describe the fancy and its merits are Mace, *op. cit.* and North, *Memoirs of Musick*.

2. It has become usual to underrate these fancies in order to praise those of other authors the more. Some of them are most effective music (especially no. 5 of the three part set).

works unforgettable. Other favorite forms were the allemande, the courante, the sarabande, the gigue, and the ayre. These works are found sometimes arranged in suites, sometimes singly. In other volumes we find short pieces with titles such as "The Temple Masque" (1) which may have served for an entry in a dramatic entertainment.

Much of this dramatic music and many of the dances raise the query as to whether they were intended for violins or viols. The manuscripts infrequently give definite indications as "for three viols to the organ" or "of two parts to the organ—for violin." For the most part such scanty indications are found in manuscripts containing fancies rather than in those containing dances. The use in almost every dance of the B or B flat above the treble staff suggests the violin, for this tone can be played in first position on the violin but not on the treble viol. Occasional double stops settle the question, for those built around open fifths are easier for violin, those with fourths for viol. (2) The question needs study, but the probability is that such works represent an intermediate literature played on either viols or violins as was most convenient.

Divisions for the Viol.

A third type of music is the division. In the earlier period we find that a skillful player was expected to be able to improvise diminutions while playing a madrigal, which transformed the simple madrigal part by adding passages, runs, and trills. Such are the madrigals to which Ortiz adds a florid part in his book. Such too are the diminutions which Mersenne gives in his treatise. Later we find that the English viol players of the time of Christopher Simpson had the custom of letting a bass viol repeat a short theme, while a second bass played passages against it which continually increased in effectiveness and brilliance. Simpson himself prints several sets of such divisions in his "Division Violist." Este and Norcumbe are other composers who cultivated the style.

The Viol as an Amateur Instrument.

The fact about the viol and its music which is particularly attractive to us today is that it was primarily an amateur instrument. Technique and position were relatively easy, and the con-

1. J. Jenkins quoted in article, *Quarterly Musical Review*, London, Vol. 44, No. 16, Nov. (1888), pp. 257-260.

2. *Mr. Jenkins' Little Consort in Three Parts*, B. M. Add. MS. 31427 is then for violins with its constant use of such stops as D, A, F \sharp and G, D, B.

certed music of this kind gained its effects through the effective combination of individually simple parts. The well-to-do Englishman had a clothlined hutch or chest containing a matched set of viols, and besides this an organ or spinet. (1) In the long evenings of winter the master of the house and his guests would take out the viols and make music. It was for little gatherings of this kind that most of this music was written, and the mere thought of such musical comradeship carries with it a regret that such a charming custom should have passed away. Fortunately viols are now being made in England and in Germany. A few groups of amateurs in viol playing exist. With the revival of interest in these instruments we must also develop some modern counterpart of the milieu in which the viols originally flourished.

The Viol in School Chamber Music.

The school should find these instruments of real musical value, yet easier to play than any bowed instrument in actual use. They are ideal for pianists who wish to take part in ensemble playing, for singers who wish to play an instrument, for musical students who have reached senior high school or college without instrumental instruction. Such ensembles might either be composed entirely of viols, or a violin might play the melody in dance pieces while the viols play the lower parts. In such cases we should strengthen the bass parts as Mace advises. A number of pieces have been written specifically for violin and bass viol by Buxtehude, Reinken, Erlebach, Becker, Finger, and others. Our difficulty in choosing instruments for amateur use is that most modern instruments are so exacting, and demand so much in the way of time and patience before they reward the player. The viols on the other hand can be made to discourse music sooner and can be played acceptably with less practice than any other bowed instrument.

Section 5. Consorts of Wind Instruments.

Scarcity of Music for Wind Instruments.

The lute, the keyboard instruments, and the viols dominated the sixteenth century, but besides these instruments there were wind instruments in bewildering variety. Little music for any of them remains today. This is partly because much of the music was played by ear, partly because they could play vocal music

1. Mace, *op. cit.*, pp. 245, 242, 235.

and music primarily intended for stringed instruments. The music for organ was so largely printed because organists and choir leaders were frequently learned musicians, familiar with books. The wind instruments on the other hand, were largely in the hands of organized groups like the town pipers or the Musicians' Company whose interest was in playing rather than in writing music. We may look at the sackbut players in Dürer's "Die Hochzeitsbläser," (1) but we do not know what they played. Fortunately there are happy exceptions to the general lack of music, and from these exceptions we may reconstruct a little of this lost music.

The Recorder in Consort.

The recorder is among the most charming of these old instruments. A fair amount of music was written especially for it. It is a tubular instrument pierced by seven holes in front and one behind and provided with a whistle-like mouth piece. It is most easily played, for the tone is produced simply by blowing gently into the instrument and stopping the necessary holes. The tone is flute-like, but a little graver and more reedy, especially in the lower register. The instrument was made in a large number of sizes (Praetorius gives nine different instruments in his "Ganz Stimmewerke"). (2)

It could be played in quartets and quintets, or could be combined with other instruments. The charming gavotte by Le Jeune which Mersenne (3) quotes gives a delightful idea of music for a quartet of recorders. The five-part pieces of Anthony Holborne for "viols, violins or other wind instruments," (4) are also well suited for recorders.

The Recorder as Solo or Obligato Instrument.

As a solo instrument it takes part in the "Consort Lessons" of Morley. (5) Here one tenor recorder is used in company with the treble lute, treble viol, bass viol, pandora, and cittern. Bach uses two recorders to play obligato parts to his soprano air "Schäfe Können Sicher Weiden." (6) We even possess concertos for the instrument by a little known English composer called Wood-

1. This engraving is reproduced in Saverlandt, *op. cit.*, as frontispiece.

2. Praetorius, *De Organographia, Theatrum Instrumentorum*, plate IX, no. 1.

3. F. Mersenne, *F. Marini Mersenne Harmonicorum Ligri*, p. 81.

4. Holborne, *Pavans, Galliards, Almains, and other short aires*...

5. T. Morley, *The first book of consort lessons, made by divers exquisite authors, for instruments*...

6. Performed at the Haslemere Festival of 1931, *Programme*, p. 17.

cock. (1) From the title page of this work it may be gathered that in the early eighteenth century (1726) the word "flute" meant "recorder" while the true flute was called "transverse flute" or "German flute." Mr. Woodcock writes three concertos for "Violins and one small flute," but three other are for "Violins and one German flute." A few instruction books were published for the instrument, among them "The Gentleman's Companion" and "The Complete Music Master." By the time of Mr. Pepys the larger recorders were out of use, but the smaller pipes or flageolets (2) were his favorites among all the instruments he played.

We find that he not only played himself, but taught Mrs. Pepys to play as well. In his studies he was aided by the little book of tunes by Greeting called "The Pleasant Companion." (3) These tunes were written in a sort of tablature which showed by diagram which holes were to be stopped to produce a note. The recorder has not only been revived in its chief sizes, but in Germany instruction books (4) and a considerable amount of music have been reprinted. It should make its way more readily than any of the other wind instruments for it is easy to play, inexpensive and pleasing in tone. Already several groups have worked effectively with these instruments in America, and it may be hoped that more will follow this example.

Double Reed Instruments of the Sixteenth Century.

The reed instruments of the period were all double reeds, some blown directly, while in others the reed was enclosed in a capsule with an opening above into which the player blew. Two families have present day counterparts, the bassoons and the shawms, which are the bassoons and oboes of today. Both shawms and bassoons were however made in complete sets. Other entire groups have completely disappeared leaving us with a name, a picture, a short description, and little more. Such groups are the Sordunen, Racketten, Krummhorner, Bassanelli, and Schryari. It would be especially interesting to revive the Krummhorner or the Schryari to discover the possibilities and difficulties of the reed enclosed in a capsule. (5)

1. Woodcock. *VIII Concertos in eight parts.*

2. Distinguished from the true recorder by the absence of the thumb hole in the back of the instrument.

3. T. Greeting. *Pleasant Companion or New Lessons and Instructions for the Flageolet.*

4. W. Woehl. *Block Flöten Schule.*

5. See the article by George Kinsky, *Doppelrohrblatt-Instrumente mit Windkapsel*, *Archiv für Musikwissenschaft*. Jahrg. 7. pp. 253-296.

The Shawms.

Although we know next to nothing about most of these instruments, we are a little more fortunate in regard to the shawms. They were made in sizes corresponding to the different voices, and were played with a reed somewhat broader than that of the modern oboe. Like the recorder they were played in consort. At the French court, epoch of Louis XIV, the band of the Écurie was largely an ensemble of oboists. We are told of their fine execution, but that after some time they became fatigued and their intonation became insecure. A piece for a quartet of oboes by Hotterre has been reprinted, as well as some suites for two oboes. A French engraving of about the same period shows us two players of shawms seated in the shade of a tree and playing, evidently with much spirit, while villagers and gentry dance on the grass. (1) These instruments formed the basis of the army bands of the period, and we possess a number of marches by Lully composed, like the piece by Hotterre mentioned above, in four parts. (2)

The Survival of the Treble Shawm as the Oboe.

In later days the lower pitched members of the family disappeared as did those of the recorder. At this period we find the oboe playing its part in the innumerable trios of the time of Handel, for were not most of them for violins, flutes, or oboes? Concertos were written for skillful oboe soloists, and it became a regular member of the orchestra, but with the bassoon serving as its bass in place of the larger shawms.

1. Reproduced in Écorcheville, *op. cit.*, I, plate opposite p. 40.

2. Brenet, French Military Music in the Reign of Louis XIV, *Musical Quarterly*, V. 3, No. 3, p. 340-357.

CHAPTER VI.

CHAMBER MUSIC FOR MODERN INSTRUMENTS

Section I. Chamber Music of the Seventeenth Century.

General Characteristics of Seventeenth Century Music.

The seventeenth century is usually treated as a century of transition, a century which marked the breakdown of the old school of polyphonic vocal writing, the rise of opera and the idea of accompanied melody. Yet it is harmful to make these distinctions sharper than they actually were. Good polyphonic writing did not vanish, although it became tonal rather than modal in character, that is, it conformed to the modern major and minor scales rather than to the old tones of the church. The fancies of Locke and of Purcell show this at the end of the seventeenth century. The fugues of Bach and Handel testify to it with eloquence at the opening of the following century. Accompanied melody, on the other hand, was much older than the year 1600, as was shown by the many songs for lute and voice of the previous century. The development of opera, however, caused the rise of a generation of critics and listeners to whom melody was everything and polyphonic writing confused and barbarous pedantry. Polyphony retreated from the secular field to the church, and even there was displaced by the protagonists of melody. (1)

The Trend Towards a Standardized Orchestra.

The foundation of opera houses and the journeys of opera composers from one musical center to another must have been a powerful influence in making orchestras uniform standardized organizations rather than gatherings of whatever players might be available at a given time and place. Nevertheless in many cases composers were influenced greatly by local conditions, and only towards the end of the century was there a real approach towards uniformity. (2)

Instrumental Parts in Chamber Music not Idiomatic.

From the point of view instrumentation composers were satisfied to write in much the same fashion for all the melodic

1. Dolmetsch, *op. cit.*, p. 466 et seq.

2. Carse, *History of Orchestration*, p. 132 et seq. gives a good study of the evolution of a fixed instrumentation.

instruments. Handel is willing to have the upper parts of his trio sonatas played by flutes, oboes, or violins. In solo music, on the other hand, the idiom of an instrument was often handled with great skill, as may be seen in the divisions for bass viol by Simpson, the violin sonatas of Corelli, and the keyboard works of Couperin.

Gap Between Professional and Amateur not Wide.

One other characteristic of the century should be mentioned. It was the last great period of music which amateur and professional might enjoy on fairly equal terms. It was the first period which possessed a literature especially dedicated to the amateur. (1) In the next century we find Mozart writing especially easy violin sonatas or piano works for his pupils or patrons. (2) He had to "write down" to their level. The seventeenth century possessed its virtuosi, (3) its virtuoso literature, but the gap between the music played by the professional and the amateur had not widened to the extent that it did in later days.

Appearance of Modern Instruments.

The paragraphs which follow will trace the appearance of some of the familiar instruments of the present day, the violin, the horn, the clarinet, the piano. At the same time it must be remembered that many of the obsolete instruments did not go out of use until the eighteenth century. Corelli still specified the arch-lute as an instrument to play his continuo parts. (4) Bach wrote partitas for the lute, (5) Handel an obligato part. (6) The flute of Lully was in general the recorder, since he specifies "flute d'Allemagne" when he wishes the transverse flute. (7) The viols were used throughout the century, and great virtuosi like De Caix D'Hervelois appear in the eighteenth century. On the other hand, though the violin was made in the sixteenth and extensively written for in the seventeenth century, we must go to

1. Van der Straeten, *op. cit.* (Chaps. III, IV, V, X, XI, XII, XIII, XIV, XV, XVI), gives an interesting discussion of such methods and guides for the amateur. They seem to have flourished chiefly in England and Germany.
2. The violin and piano sonatas and the piano variations are said to have been largely composed for students. Grove, *Dictionary*, II, 398 (Mozart).
3. Violinists like Walther, Farina, Biber, Vivaldi; harpsichordists like Couperin, D. Scarlatti, and J. S. Bach.
4. In the Trio Sonatas, Op. 1, "with a through bass for ye organ harpsichord or arch lute . . ."
5. Bach, *Kompositionen für due Laute*, ed. by Bruger.
6. To an air in "Parthenope," Bruger, *Lauten-schule*, p. 176.
7. Carse, *op. cit.*, p. 74.

the eighteenth century to find such instruments as the clarinet, the piano, and the French horn in active use. (1)

Early Music for Violin.

The great period of violin making includes two hundred years from the middle of the sixteenth to the middle of the eighteenth centuries. The first solo music for the instrument is said to have been a "Romanesca" by Marini published in 1620. Whether this actually was the first is not of very vital importance. At any rate this music marks a precedent which was widely followed. All that appeared in print was the violin part and a bass part. The latter was to be played by a bass instrument, by a lute or keyboard instrument, or by an instrument of each class. The performers on the lute or harpsichord were expected to elaborate an accompaniment from the given bass part. Thus such a solo piece might actually be played by three performers—by violin, by bass, and by harpsichord.

Technical Developments in Violin Playing.

The developments in the course of the century may be summarized under three heads. First, there was a tendency to exploit the technical resources of the instrument. The typical range for music of this earliest period was to the b or b flat above the treble staff; that is, it kept within first position. When we reach Corelli we find that his compositions can be played in the first three positions, (2) although this range had already been exceeded by Ucellini in his "Canzoni" published in 1649. This extended range became the rule with later composers, and the first six positions were part of the everyday equipment of the violinist. The use of pizzicato in solo works evidently dates back to Farina (1627), although Monteverde had already employed it in orchestral music in a well-known passage from the "Combattimento di Tancredi e Clorinda." More important was the development of playing chords which also appears in Farina's "Capriccio Stravagante." It reaches a high point in some of the works of Walther, (3) in Tartini's "Sonatas," (4) in the unaccompanied sonatas of J. S. Bach (5) where we find real compositions in parts. It seems

1. A. Scarlatti was a pioneer in the orchestral use of the French horn, Rameau in the use of the clarinet.

Carse, *op. cit.*, pp. 89, 104, Cucuel, *op. cit.*, p. 184.

2. *Solo Sonatas*, Op. 5.

3. Walther, born 1650.

4. Tartini, 1692-1770.

5. Bach, 1685-1750.

curious to follow this striving of a melodic instrument to play in parts, yet exactly the same trend is to be found in the music for viola da gamba. (1)

Development of the Suite.

The first general trend was in the direction of expanding the technical resources of the instrument. A second development led to the growth of a fairly settled form for violin compositions. The composer might call his work sonata or symphony, but it tended more and more to conform to what we know as the suite. At first we find works which are polyphonic in style, like the sonatas of Fontana. (2) This was in the older tradition and it carried over in the church suites, the "sonata da chiesa." The works of Marini on the other hand, which are even earlier, show many sets made of dances. This crystallized as the chamber suite or "sonata da camera." Thus violin works as well as works for violin ensemble tended to conform to one model or the other. On one hand we find serious movements, often imitative, grouped so as to obtain contrasts between the rapid and the graver movements, all in the same key, and generally starting with a slow prelude-like movement and ending with the liveliest movement of the set. On the other we find precisely similar general principles carried out in dance sets.

Appearance of Violin Methods.

The last trend which needs to be followed here is that which led to the development of teaching procedure and to the publication of a whole series of instruction books, some, like Playford's "Introduction to the Skill of Musick" (3) or Peter Prellieur's "Modern Musick Master," (4) directed especially to the amateur, others, like Leopold Mozart's "Anweisung" (5) or "L'Art du Violon" of Gemianini, (6) covering the whole art as then practised. The series of publications along this line is interestingly discussed in Van der Straeten's "Romance of the Fiddle." The hand books for the amateur demand a more detailed comment. The music written for him in these little publications is in the first position. It consists generally of short songs and dance-tunes which are either quite without accompaniment or with a bass. In

1. Many of the German works for gamba, the Bach and Handel Sonatas for example, do not show this tendency but display a single melodic line.

2. Reprinted in Torchi, *L'Arte Musicale in Italia*, VII, 92, et seq.

3. Seventh edition was published in 1674.

4. 1731.

5. *Anweisung zum Violinspielen* . . . , 1774.

6. 1740.

England divisions or variations are sometimes added as in the Playford book mentioned above, or in the "Division Violinist" (1) of the same publisher. The tunes are generally played with a bow to a note, and quite frequently a gentleman would content himself with playing by ear, as we may guess by Playford's arguments against this practice. This represented the average amateur accomplishment, which was modest enough compared with the professional standards of the present day. Yet these amateurs could play and enjoy any number of jolly dance-tunes like those in "The English Dancing Master," (2) or in "Apollo's Banquet." (3) They could support the voices of their friends with their instruments in little three-part songs like those of Webbe or Lawes. It was a limited sphere, which included no soul-stirring heights, yet many of the tunes were good, and we may envy these gentlemen who could enter fully into this modest realm. The amateurs of the present day must forever attempt works which they can never hope to play in a really satisfactory fashion.

Early Ensemble Music for Violin.

Early ensemble music for violin exists, and violins shared with viols and wind instruments the many publications "for all kinds of instruments." (4) Mersenne prints a "Fantaisie" by Henri Le Jeune for violins, (5) Gabrieli wrote violin music. He employed violins as part of his larger ensembles, and wrote a sonata for three violins and bass which is reprinted in Van der Straeten. (6)

The Trio Sonata.

All these pieces were really in the old contrapuntal style rather than in the melodic style which was to gain more and more favor. Chamber works typical of the century were written generally in three parts—bass and two violin parts. They were suites, sets of dances or of contrapuntal movements. These works were known as trio sonatas and were produced in great quantities in the time of Bach and Handel. As in the case of the solo sonatas the bass part was intended for a cello or viola da gamba and for an instrument which could play a chordal background—lute, harpsichord,

1. 1685.

2. Playford, 1651: as "*The Dancing Master*" 1652.

3. Playford, 1672 and in later editions.

4. Like J. H. Schein, *Fünf suiten für allerlei Instrumente*.

5. Mersenne, *Harmonia Universalis*.

6. See the sonata for three violins and continuo in Van der Straeten, *op. cit.*, p. 24. Larger ensembles may be studied in Wasielewski, *op. cit.*, musical supplement.

or organ. The general compass of the violin parts in these works is within the third position, frequently indeed within first position. The cello plays a bass, but a bass which is melodic and interesting. Infrequently, and generally at points of imitation, the cello has a part independent of the part for harpsichord or organ.

(1) The dances used in the chamber suites of the latter half of the century were the allemande, courante, sarabande, gigue, with other dances appearing less frequently, minuets, gavottes, bourrées, and the like. Among the best known of these works are those by Corelli, the "Golden Sonata" by Purcell, and the trios of Handel. A few of the multitude of less known or unknown composers in this field were Marini, Falconiero, Vitali, Bassani, Uccellini, Boyce, Bonporti, Campioni, Pez, Telemann, Arne, Boccherini, Geminiani. Although a very considerable amount of this music has been reprinted, it is played very little. Why should this be? Much of it is melodious, instrumental enough in style to attract the player who might not understand the church-like parts of earlier writers, yet not so difficult as to be impossible for a player of moderate attainments. The combination of two high parts with a bass does not lend itself to rich chordal effects as does the later quartet, but in return it gives more interest to the two top parts, which are almost continuously active.

Quartets and Quintets For Violins.

Such trio sonatas made up the bulk of the chamber music of the seventeenth and of the first third of the eighteenth century. At the same time composers published music in four, five, six, and eight parts. Here may be mentioned the compositions of Gabrieli, (2) especially the piece for four stringed instruments quoted in Kircher, (3) the four-part works of Marini, (4) and the six-part compositions of Vitali. (5) The trend towards a four-part structure may be seen in such works as the opera overtures of Scarlatti and the four-part theatre tunes of Locke and Purcell. These works point to a shift towards that combination of four instruments which was later to be standard for the string quartet as for the orchestra.

1. See the Corelli, *Sonate da Chiesa*. Op. 1.

2. Schering, *Geschichte der Musik in Beispielen*. p. 148.

3. Kircher, *Musurgia Universalis*, also reprinted in *Musical Quarterly*. Vol XV, No. 1. (Jan. 1929) p. 76 et seq.

4. Torchi, *L'Arte Musicale in Italia*. VII, 76-86.

5. *Ibid.*, 212, 222.

The Piano in Chamber Music.

The development of the piano and the gradual elimination of the harpsichord and chamber organ need not be considered here. Bach tried the pianos at the court of Frederick the Great, but was not greatly impressed with them. Mozart devoted a letter to the construction of the piano and both played and wrote for the instrument extensively. Beethoven's keyboard works were entirely for the piano. These scattered references may serve to show the gradual triumph of the piano. Its use in chamber music will be discussed in the next section. A type peculiar to this period of transition may, however, be mentioned here. This was the piano or harpsichord solo with violin *ad. lib.*, with cello *ad. lib.*, or with optional parts for both instruments. In these works everything really essential is in the piano part. The violin doubles the melody or adds a bit of optional accompaniment; the cello if used doubles the bass. These pieces were emphatically for the pianist, but the violinist might play along too if he liked. Such works appeared in considerable numbers. Indeed the Haydn trios really belong to this school of writing.

Chamber Music for Flute.

The flute was an old instrument. Yet one must wait till near the turn of the seventeenth century to find much music for it. Only in the period of Bach and Handel did it become the usual instrument, and even in this period it existed in company with the recorder, or its smaller relative, the flageolet. Mersenne gives a quaint piece for an ensemble of German flutes; (1) Lully employed this type of flute in "Thésée," designating it "Flute d'Allemagne." "German flute" or "transverse flute" were the stock designations for the instrument from the time of Mersenne to the time of Handel. The early pieces for flute follow the pattern of the suite for violin, and indeed are hardly distinguishable from it in musical style. The sonatas of Quantz, Bach, Handel, of Loeillet, Naudot, Marcello, and Vinci may be named here. Most of these works are content to exploit the first two octaves of the instrument. Loeillet is, however, bolder and writes to *g''*. The beginner would find it difficult to play the many passages written in the lower fifth of the instrument with good tone, especially if he has become used to employing only his highest and shrillest notes in the orchestra. The flute shares the trio literature of the

1. Mersenne, *op. cit.*, p. 83.

violin. Since the violin tones below d were practically never employed in trio writing, flutes or oboes were expected to play trio sonatas which were perhaps written with the violin primarily in mind. The bass part of course was to be played by a cello or, in earlier works, by a viola da gamba. Duets for two flutes, trios, even quartets for groups of ardent flutists were of the eighteenth and nineteenth, rather than of the seventeenth, centuries.

Music For Clarinet and Horn.

A good deal was written for flute, but no chamber music for the clarinet or horn was written until long after their introduction into the orchestra. Scarlatti, Keiser, and Handel had the courage to employ the French horn in the orchestra, (1) but in chamber music we find only such things as the duet for two horns or the trio for three horns which Cucuel (2) gives rather as samples of "Tafel-Musik" than chamber music. Not till the time of the Viennese classics did the horn find a place in the smaller ensembles. (3) Rameau is said to have employed the clarinet in the orchestra, (4) and Mozart speaks of the delightful effects to be obtained in a symphony with clarinets. While he wrote some delightful chamber music for clarinet, (5) idiomatic solo pieces for the instrument hardly appear till we reach Weber and Spohr. (6)

Orchestral Forms of the Seventeenth Century.

This is a study of chamber music, but since the boundaries of chamber music and orchestral music were so elastic in the seventeenth century, one or two of the outstanding forms of orchestral music must be noted. The fact is that such undoubted orchestral music as Lully's overtures and dance movements found their way into collections of chamber trios. (7) On the other hand, quartets by Alessandro Scarlatti were published in England as concerti grossi, i.e. as orchestral music. Finally if we regard the orchestra as a group for musical performance where at least the string parts are doubled, we must admit much of what is usually called orchestral music (especially the concerti grossi) as chamber music, since there is evidence that they were sometimes played with one player to a part. (8)

1. Carse, *op. cit.*, p. 113.

2. Cucuel, *op. cit.*, p. 391.

3. Like the Mozart *Divertimenti* for strings and two horns and the Beethoven *Horn Sonatas*.

4. Cucuel *op. cit.*, p. 184.

5. The *Clarinet Quintet* for example.

6. The Weber and Spohr sonatas for piano and clarinet.

7. T. Britton, *Three Part Ayres*, Drexel 3849, N. Y. Public Library.

8. Castrucci, *op. 3. Concerti Grossi con due Violini e Violoncello obbligati di Concertino e con due altri Violino, Viola, e Basso di Concerto Grosso da raddoppiarsi ad arbitrio.*

The Concerto Grosso.

The concerto grosso was hardly a concerto in our sense of the word. It was in its typical form a musical dialogue between a larger group of instruments called the concerto grosso, and a smaller group known as the concertino. The parts in the former might be doubled, those in the latter never were. The usual instruments in the concertino were two violins and a cello, but other combinations were possible. (1) The solo instruments shared in the tutti passages and had the solo parts to themselves. These compositions were suites, but suites which were sometimes developed beyond the usual dimensions of the solo or trio suite. Torelli is usually given credit for the invention of the form, and Corelli, Vivaldi, Handel, Bach, Geminiani, Albinoni, Castrucci, and many more carried the tradition on. Other important sources from this period would be the overtures which were written in the French manner, with an initial slow movement, a rapid fugato, and a return of the slow movement, (2) or in the Italian style which began with a rapid movement, was followed by a slow movement, and finished with a lively one. (3)

Section 2. Classic, Romantic, and Modern Chamber Music.

Forms and Ideals of Classic Music.

Bach lived on into the eighteenth century, but at the end of his life he represented ideals and ways of thinking which were temporarily out of fashion. His sons, especially Carl Philip Emmanuel Bach and Johann Christian Bach, were of the new generation. They cultivated that most valued quality "good taste," wrote charming melodies, and instead of fugues wrote sonatas and symphonies. (4) These were symphonies in a new sense, in the sense in which we use the word. The musical world had changed its course, and Bach, the greatest representative of the old order, was not followed even by his own sons.

The new order which displaced the ideals which Bach followed is one which is well known to every musician. It is

1. Handel, *Concerto Grosso No. 4 in A* has two violins. in the Concertino.
The Bach *Concerto Grosso No. 2 in E* has violin, flute, oboe and trumpet.
The Davaux *Concerto Grosso Op. 8, No. 2* has two violins and flute.
2. Lully, *Ouverture à Thésée* or any other French overtures of the period.
3. See the Hasse *Ouverture to "Piramo e Tisbe"* for example, or
A. Scarlatti, *Sinfonia avanti l'opera Il prigioniero fortunato*.
4. J. S. Bach was remembered primarily as a virtuoso. To see the change in musical point of view, compare the *Well-Tempered Clavichord* and the *French Suites* with C. Ph. Em. Bach's *Klavier Sonatas*.

represented to us by the names Haydn, Mozart, Beethoven. We sometimes forget that there were many other musicians of the time who might be studied with profit. It represents the standardization of the quartet of strings in chamber music and as the basis of the orchestra. It reduced the orchestra to a standard group: strings, a pair of flutes, a pair of oboes, two horns, and two trumpets. (1) The music written for orchestra and for chamber music groups alike was in sonata form. This form in its typical aspect involved an initial movement, usually an allegro, which stated, developed, and then restated two themes. The second movement was lyric, slow in tempo, often involving an initial theme, a contrasting theme, and the return of the first theme; that is, what is generally known as the three-part song form. The third movement was the minuet of Haydn, the scherzo of many of Beethoven's works. The finale was gay, rapid in tempo, and frequently in rondo form. Nearly every individual work will show deviations from the type, yet the entire output of the period was based on the fundamental principles involved. The classic period represents the selection and perfection of a rather limited stock of musical ideas as to form, instrumentation, harmony. It was however a period which profited by its specialization, since it has left us a series of unexcelled masterpieces. Composers wrote much for the string quartet, the piano trio, and the solo sonata (piano and a melody instrument). Rather less music was written for string trio, for string quintet, for piano quartet. Other combinations appear, but less frequently.

Prominence of the Virtuoso Element in Classic Music.

Practically the whole literature was a virtuoso literature. At the very beginning of the period we find Burney (2) remarking that Wagenseil could still please but no longer surprise. Haydn, it is true, was no virtuoso, but Mozart and Beethoven both were, and astonishment was one of the reactions to their performances. (3) Perhaps no music depended to an equal extent on the manner of performance to make its true effect. It is the fact that it calls for such skill and such a feeling for style that makes it indispensable in music education. Yet this very fact makes it impractical,

1. In the earlier works often two trumpets or two horns.

2. Burney, *The Present State of Music in Germany, the Netherlands, and United Provinces*, I, 325.

3. Jahn, *Life of Mozart*, I, 123.

This passage relates that Mozart's powers were attributed by an Italian audience to a ring he wore, and Mozart had to lay it aside to convince them that this was not so.

especially for ensemble use, before the student has advanced to a certain point.

Classic Chamber Music in the School.

American educators think of the string quartet as a group which is to study the quartets of Haydn and the Op. 18 of Beethoven. These quartets form the object of every amateur group. The material which should lead up to these works is lacking. We attack the problem of quartet playing at the wrong end. Students should play in ensemble from the beginning, and should grow up to these quartets. Fortunately there is a good deal of material similar in style but of lesser difficulty. We must look to the early works of Haydn and of Mozart. We must study the preceding generation of composers, the quartets of C. Ph. Em. Bach, of J. C. Bach, of Tartini and Abel, of the Mannheim group, of Stamitz, Toeschi, Cannabich, Richter, of contemporaries of Mozart and Haydn, Vanhal, Sammartini, Gyrowetz. A careful study of the works of these men would reveal much which would be useful as an introduction to Mozart and Haydn. If all these prove too difficult, our students must turn back to the dances of an earlier period and to the folk song to find their level. For students who are technically up to the mark this period, especially the early Beethoven, marks an ideal balance between technical difficulty and emotional content. They speak a language to which our musical students will respond; they present difficulties, but not so great as to discourage; they are warm and colorful, but still demand control and finesse. They are not to be suddenly attacked in High School but must be reached through a long and natural development, through folksong, the simple dances of an earlier period, the easier classics.

Qualities of Romantic Chamber Music.

The great classic composers wrote an astonishing amount of chamber music. (1) With the next generation the emphasis shifted more and more to other fields. String quartets were still written. (2) Sonatas were freer, but recognizably sonatas. The striving for the picturesque, the colorful, for variety in tone color, could better be satisfied through the orchestra. The piano had taken a leading place, and Chopin was teaching the musical world what new effects could be obtained at the keyboard. The string quartet was not primarily a colorful medium. Less was written

1. Haydn wrote 83 string quartets. Mozart 27.

2. Schubert wrote 15. Schumann 2. Mendelssohn 9.

for it. The great strides in piano technique tended more and more to make the chamber works in which the piano took part less conversations between equal instruments than duets in which the strings were matched against the piano. (1) Piano parts became virtuoso parts, especially in the piano trio and the solo sonata. The romantic trend enriched the orchestra with a thousand new tone colors, but it was less satisfactory in its experiments with the chamber group. The piano tended to dominate ensembles in which it shared: and while new effects were drawn from the quartet, they often tended to sound as if they were better suited to the orchestra. (2)

The Values of Romantic Chamber Music in the School.

From our point of view as educators this progressive increase in difficulty is unfortunate, because it places the many beautiful and effective works of the period far out of reach of most of our students. We must search the literature to find single movements which are practical. They cannot play the Mendelssohn "Piano Trios," but they might play a slow movement or a first movement from one of his early quartets. Our string quartets might play a minuet from a Schubert quartet or the first movement from his Quartet in E \flat . In general, however, this period in which our more advanced piano students find their greatest joy, is to a large extent closed to students of chamber music. It is for us to review carefully the music of this time, to select and publish single movements, to grade, list, and use movements of moderate difficulty. Our less advanced students cannot experience this literature as performers save in its simplest aspects. Yet they must not lack this period which in its color and romantic appeal is exactly designed to be attractive to them.

Modern Chamber Music.

If one turns to the present one finds so many new idioms, so great a variance in combinations, that it is difficult to find any unifying principle underlying all this creative activity. The old standard combinations are less regarded although still generously written for. There is a revived interest in the wind instruments, witness Honegger's piece for flute, two clarinets, and piano, Stravinsky's "Octett" for wind instruments. Poulenc's various pieces for wind. The tendency is to seek novelty of combination,

1. The Mendelssohn *Piano Trios* show this tendency.

2. This is true of the Dvorak *Quartets*.

novelty of idiom. The difficulty of much of this music is enough to discourage any but the most enthusiastic and well-equipped players. Only Bela Bartok seems to have found the art of writing music which is at once simple and modern. (1) Our present day composers may be justly criticized from this point of view. No one would question the right of a well-equipped composer to write up to the technical equipment of a thoroughly competent player. That a composer should write only such music is unfortunate for the composer and for young players who should know a little of the present day trends in music. They should come to grips with important figures like Bartok, Stravinsky, De Falla, Ravel, Prokofief, Schönberg, Malipiero, Hindemith. They must have this contact. We cannot have them develop that unfortunate mentality which lives with the music of a hundred years ago, and regards anything more recent with a vacuous lack of interest or with laughter of a very revealing kind. Admittedly there were giants in those days, and what they wrote is good to live with, but what happened since has its own interest.

Lack of Suitable Material for School Use.

Regrettably the composers have furnished us with little that we can use for this purpose. Possibly it is this which has started that flood of "music for children" which the publishers label "teaching material." (2) Some of it is good, some bad; all of it testifies to the fact that we must either teach our composers to put some of their thoughts into simple form or that we must turn out teachers who are competent and sensitive composers. Neither seems particularly easy of accomplishment. A lack of music for this or that instrument or combination has led to the publication of each popular work for almost every conceivable combination. (3) This again tends to turn players away from the search of easy and idiomatic music for their instrument or their ensemble. At the same time it fills a demand which might better be satisfied by having fresh music written by a competent composer, or by reprinting such compositions by composers of former days. In short the complexity of musical performance and of the musical language has greatly increased. The contemporary composer has little contact with the amateur or the music student. He has both

1. Only in his piano works, however, like *Für Kinder, kleine Stücke mit Benützung ungarländischer Kinder und Volkslieder*; *Rumanische Volkstänze zu zwei Händen*; 10 *Leichte Klavierstücke*; *Rumanische Weihnachtslieder für Klavier zu zwei Händen*.

2. See the catalogue of any music publisher.

3. Durand has been a particular sinner in this respect in France and Carl Fischer in this country.

eyes fixed on possible performances by this or that famous symphony orchestra. The gap which this leaves in our musical life is filled by mediocre teaching pieces, by arrangements, by a rather limited number of pieces by well-known composers of the past.

CHAPTER VII.

LISTS OF MUSIC AND OF PHONOGRAPH RECORDS FOR USE IN SCHOOL CHAMBER MUSIC

Materials for Chamber Music Groups.

Chamber music requires little in the way of material accessories. A quiet room, music stands, a few musical instruments, and a modest library of music constitute a minimum of equipment. Yet when the teacher is unfamiliar with the field, assembling even this handful of equipment becomes a formidable task. It is hoped that the lists which make up the greater part of this section may facilitate the selection of material. Most important are the lists of music, of music which is in print and intended for practical performance. Lists of phonograph discs are added which will familiarize teacher and pupil with a great deal of beautiful chamber music, and build up standards of interpretation and of technical finish. Lists of firms who make or sell instruments which are not generally obtainable are printed in Appendix A. Music dealers are listed in Appendix B. The order of this section is roughly chronological and corresponds to that followed in discussing the various literatures.

General Guides to Chamber Music.

Before turning to these lists, however, a few general guides to chamber music must be passed in review. Cobbet's *Cyclopedic Survey of Chamber Music* must be given first place. It must be considered the standard guide to the field. Its treatment of chamber music of the sixteenth century is unfortunately very slight. The volume of the *Art of Music Series* devoted to piano and chamber music is a readable review of the entire chamber music literature. The emphasis is on chamber music of the classic and romantic periods. The volume by Dunhill called *Chamber Music* is incomplete and superficial. The works which discuss the question of how chamber music should be played are few. *The Interpretation of Music of the XVI, XVII, and XVIIIth Centuries* by Arnold Dolmetsch remains the standard work for the older chamber music. Norton's *String Quartet Playing* and Fuller Maitland's *The Consort of Music* deal chiefly with the interpretation of more recent

music. Analyses of the chamber works of particular composers will be found with the listed music of that composer. For further information on the literature of the subject see the general bibliography.

AMERICAN FOLK MUSIC

The instrumental side of American folk music has hardly been studied. Most of the folk-lorists are interested chiefly in song, and content themselves for the most part with cursory indications as to the instrumental accompaniment of vocal tunes or the adoption of songs by fiddlers and other instrumentalists. In view of this lack of material a brief list of early works has been included together with a few more modern publications for the benefit of those who may have the leisure to go back and study the banjo, fiddle, and reed organ music of our fathers and grandfathers. A good guide to the available literature is Mattfeld, *The Folk Music of the Western Hemisphere* which is based on material in the possession of the New York Public Library. *Silas Dickenson's Book*, a manuscript in the library collection, demands special mention as an early collection of popular instrumental tunes, as does the *Social Orchestra* of Stephen Foster.

BANJO METHODS AND COLLECTIONS

- Converse, Frank B., *New and complete method for the banjo, with or without a master*. New York: S. T. Gordon & Son, cop. 1865.
- Howe, Elias, *A complete preceptor for the banjo with a large collection of music adapted to the instrument . . . by Gumbo Chaff*, Boston: Oliver Ditson, 1850.
- Instrumental banjoist, A collection of popular and favorite pieces arranged for banjo, banjo and piano, two and three banjos by the best composers*, Boston: O. Ditson & Co., cop. 1886.
- Rice, Philip, *Phil. Rice's correct method for the banjo: with or without a master. Containing the most popular banjo solos, duets, trios and songs, performed by the Buckley's, Christy's, Bryant's, Campbell's, White's, and other celebrated bands of minstrels*. Boston: O. Ditson & Co., cop. 1858.
- Scarborough, Dorothy, *On the Trail of Negro Folk-songs*, Cambridge: Harvard University Press, 1925. (Banjo tunes, pp. 24, 68, 98, 99, 100, 105, 107, 109, 116, 119, 127.)

TUNES FOR THE FIDDLE

- Dunham, Alanson Mellen, "*Mellie*" *Dunham's 50 fiddlin dance tunes, composed, selected and played by "Mellie" Dunham*. New York: C. Fisher, Inc., 1926.
- O'Neill, William, *A collection of original dance tunes for violin*, by William O'Neil, Lockport, N. Y.: The composer, cop. 1919.
- Sandburg, Carl, *The American Songbag*, New York: Harcourt, Brace & Company, cop. 1927. (Fiddle tunes on pp. 94, 116, 125, 140, 159, 161, 320.)

REED ORGAN MUSIC

- Getze, J. A., *New and improved school for the parlor-organ, especially arranged for the intelligent advancement of learners*. New York: S. T. Gordon & Son, 1876.

- Green, John B., *Concise instructions for the seraphine and melodeon to which is added a choice selection of favorite airs and voluntaries* . . . arranged by E. L. White, New York: S. C. Jollie, 1850.
- Mack, E., *School for the parlor organ, melodeon and harmonium*, San Francisco: Sherman & Hyde, cop. 1876.
- Seeger, Carl, *Sacred evenings at home. A selection of classical and miscellaneous pieces, for melodeon or harmonium. Arranged by C. Seeger, Op. 13*, Philadelphia: G. Andre & Co., 18—?
- Zundel, J., *Two hundred and fifty easy voluntaries and interludes for the organ, melodeon, seraphine, etc.*, Boston: O. Ditson & Co., 1851 (?).

EUROPEAN INSTRUMENTAL FOLK MUSIC.

The publications dealing with European instrumental folk-music fall into three classes. First, there are folk-song collections which also contain instrumental tunes, or tunes which are sometimes played by instruments. Second, there are collections of popular tunes arranged to be played on the violin or some other instrument. Finally, a few books of travel or scholarly musical works contain dance tunes by way of illustration or supplement. The literature of the subject is fragmentary and scanty. The collector of folk lore in Europe as in America quite generally ignores the instrumental side of the musical life of the folk, while works which describe their instruments do not consider the music played upon them. Publications like the splendid work by Armstrong (1) are welcome exceptions to this rule.

ENGLAND

- Boughton, Rutland, *Three folk dances for string orchestra by Rutland Boughton, op. 23 D*, London: J. Curwen & Sons Ltd., 90710.
- Chappell, W., *Popular Music of the Olden Time*. 2 vols., London: Cramer Beale & Chappell. 1885.
(Contains numbers of dance tunes).
- Gillington, Alice E. (collector), Sellars, Dowsett (arranger), *Songs of the Open Road, Didakei Ditties-Gypsy Dances*. London: Joseph Williams Ltd. (Several dances arranged for piano).
- Howells, Herbert, *Slow Dance*, London: Oxford University Press, F.D. 21.
Cobblers Hornpipe, London: Oxford University Press, F.D. 22. (both arr. for piano).
- Sharp, Cecil J., *Morris Dance Tunes* (10 sets), *Country Dance Tunes* (9 sets), *Folk Dance Airs*, London: Novello & Co., Ltd. (all above arr. for pianoforte).

FRANCE

- D'Indy, Vincent, *Chansons populaires de Vivarais recueillies et transcrites avec accompagnement de piano par V. D'Indy*, Paris: Durand et Fils. 190-?
(contains dance tunes harmonized for piano). *La Pernette (Chanson Française Xlle Siècle)* with Lous Eclos (*Les Sabots, Ronde Montagnarde*), London: Oxford University Press, F.D. 12.
- Ladmirault, Paul, *Allegro risoluto*, London: Oxford University Press, F.D. 25. *Kerzomp*, London: Oxford University Press, F.D. 26.
- Vidal, Lou Galoubet, Avignon: J. Roumanille, n.d. (contains instructions and tunes for the galoubet or folk dance pipe).

1. Armstrong, Robert Bruce, *Musical Instruments*, 2 vols.

GERMANY AND AUSTRIA

- Boehme, F., *Geschichte des Tanzes im Deutschland*, Vol. II, Leipzig: Breitkopf & Härtel, 1886.
- Dondl, Hans, *Der Ländler, seine Entwicklung und kulturgeschichtliche Bedeutung im Bayer, Volksleben erläutert und in Musik dargestellt* . . . Munich, F. Seitzl, pref. 1912.
- Dorfmusik für 2 Geigen (Flöten Klarinetten) mit Bezeichnung der Gitarre Begleitung*, Kassel: Bärenreiter Verlag, 371.
- Fest und Tanzmusik aus Oesterreich für 2 Geigen (Schwegelpfeifen) und Klappfe*, Kassel: Bärenreiter Verlag, 547.
- Volkstänze, Deutsche, einstimmig mit Tanzbeschreibung*,
Heft 7, *Burgenländische Volkstänze*, Kassel: Bärenreiter Ausgabe, 484.
Heft 8, *Bayerische Volkstänze*, Bärenreiter Ausgabe, 488.
Heft 9/10, *Hessische Volkstänze, Teil I* Bärenreiter Ausgabe, 96.
Heft 11/12, *Hessische Volkstänze, Teil II* Bärenreiter Ausgabe, 550.
- Das Wulzburg Tanzheft, Oberösterreichische Volkstänze mit zweiter Stimme (Geige) und Tanzbeschreibungen*, Kassel: Bärenreiter Verlag, 605.

GREECE

- Poniridy, G., *Greek Folk Dance No. 1*, London: Oxford University Press, F.D. 10, *Greek Folk Dance No. 2*, London: Oxford University Press, F.D. 11, (arr. for piano).

HOLLAND

- Pijper, Willem, *Het Paterje Langs den Kant (Dutch Children's Dance) with Scharmoes (Ancient Dutch Folk-Dance)*, London: Oxford University Press, F.D. 14. *De Boufon (Ancient Dutch Folk-Dance)* London: Oxford University Press, F.D. 15.

HUNGARY

- Allaga, Geza and others, *A legszebb 101 magyar nepdal*, Budapest: Bardes Testvere, 189-? (Folk songs arr. for cembalom).
- Bartok, Bela, *Volksmusik der Rumanen von Maramures*, Munich: Drei Masken Verlag, 1923 (Sammelbände für vergleichende Wissenschaft, Vierter Band). (Folk dances for guitar and flute and guitar and violin).
- Bloch, Jozsef, *A legujabb es legszebb, 101 magyar nepdal, Uj folyam Hegedure atirta. Bloch, Jozsef, Op. 38* . . . Szolo-hegedure, Budapest: K. Rozsnyai, 19— (Folk airs for violin solo).
- Kodaly, Emma, "Mek, Mek, Mek," London: Oxford University Press, F.D. 23, *Andante maestoso*, London: Oxford University Press, F.D. 24, (arr. for piano).
- Sandor, Huber, Kuruc Dalok. *Teljes Gyujjemenye*. Budapest: Rozsnyai Karoly, n.d. (Contains some dances for piano).

IRELAND

- Bunting, Edward, *The Ancient Music of Ireland arranged for the Pianoforte*. Dublin: Hodges and Smith, 1840. (Although the tunes published in the collection are said to be "arranged for the pianoforte" they were chiefly derived from the playing of Irish harpers and probably constitute the best record available of their style of playing.)
- Joyce, P. W., *Old Irish Folk Music and Songs*, London: Green and Co., Dublin: Hodges Figgis & Co., Ltd., 1909.
- Petrie, George, *The Complete Collection of Irish Music (3 Parts)*, ed. Charles Villiers Stanford, London: Boosey & Co., part I cop. 1902. parts II and III cop. 1905.
- Moeran, E. J., *The White Mountain*. London: Oxford University Press, F.D. 20. *Irish Love Song*. London: Oxford University Press, F.D. 16. (arr. for piano).

ITALY

- Fara, Giulio, *Canti di Sardegna*, Milano: G. Ricordi & Co., cop. 1923. (Songs arr. for voice and piano. Section on instruments of the people).
 Marzo, Eduardo, *Songs of Italy*, New York: G. Schirmer, cop. 1904. (See No. 49 for a song played by the pifferari).
 Oddone, Elisabetta, *Conzoniere Popolare Italiano*, 2 vols., Milan: G. Ricordi & Co., 1917. (See I, 99 for a serenade sung with violin).
 Pratella, Francesco Balilla, *Saggio di Gridi, Canzoni, Cori e Danze del Popolo Italiano*, Bologna: F. Bongiovanni, 1919. (Contains a section dealing with dances and a number of dance tunes arr. for piano).

POLAND

- Kuba, Ludvik, *Pisne Kolske* (7 vols.), Praha: Komissi & Hoblika, 1884, (Many folk dances arr. for piano).
 Szymanowski, Karol, *Mazurek*, London: Oxford University Press, F.D. 4.
Krakowiak, London: Oxford University Press, F.D. 5.
Oberek, London: Oxford University Press, F.D. 6.
Polonaise, London: Oxford University Press, F.D. 7.
 (All above arr. for piano).

ROUMANIA

- Lazar, Filip, *Roumanian Folk Dance No. 1*, London: Oxford University Press, F.D. 8. *Roumanian Folk Dance No. 2*, London: Oxford University Press, F.D. 9.

RUSSIA

- "Guslyar" (*Dulcimer-player*), *Collection of folk and revolutionary songs for orchestra of Russian folk instruments (balalaikas, domras, dulcimers, etc.) and chorus ad lib.*, Moscow: 1924?
 Kastal'ski, Aleksandr Dmitriyevich, *Agricultural work in folk songs, with accompaniment of Russian folk instruments*, Moscow:?
 Lineva, *Great Russian Songs in Folk Harmonization*, 2 vols. (vol. I, p. 78 an instrumental version of Kamarinskaia).
 Pal'chikov, *Peasant Songs Recorded in the Village of Nikolayevka*, Moskov: T. Urrencov, 1896.
 Pyatnitzki M. Ye., *Concerts by Pyatnitzki and the Peasants*, Moscow: Ezd. Robert Kentz, 1914. (Contains references to such peasant instruments as the lire, bandura, cornets de bois, jaleika).

SCANDINAVIA

- Bjorndal, Arne, *Gamle sl tter, uppskrivne fyr fela og innsamle med studnad av Arne Bjorndal*, Oslo: Norsk musik forlag, ca. 1925. (for solo violin).
 Bjorndal, Arne, *Norske sl tter Springer Halling Gangar Vossaru! Uppskrivne fyr fela av Arne Bjorndal*, Kristiania; Norsk musikforlag, 1909? (for solo violin).
 Halvorsen, Johan, *Norwegische Bauernt nze (Sl tter f r die Geige solo wie dieselben auf der norwegischen Bauernfiedel gespielt werden). Originalaufzeichnung von Johan Halvorsen*. Leipzig: C. F. Peters, 1903.
 Heinze, H., *Nordiska folkvisor, dansar m.m. fyr alpzittra, af Herman Heinze*, Stockholm: Elkan & Schildknecht, 190-? (Folk airs arr. for zither).
 Heyerdahl, Anders, *Norske danse of sl tter fyr violin optegnede efter gamle spillemend fra 1856 til 1861 samt en erindring efter Ole Bull*, Kristiania: O. By's musikforlag, 192-?
 Leffler, Karl Peter, *Folkmusiken i Norrland, uppteckningar och text av K. P. Leffler*, Harnosand: Harnosands Boktryckerei, 1921. (Foreningen for norrlandsk hembygdsforshning).
 Lindeman, Ludvig M., *Norske Fjeldmelodier* (2 vols.), Christiania: Carl Warmuth's Musikforlag, n.d. (Contains "springdands," etc. arr. for piano).

- Norges melodier* (4 vols.), Wilhelm Hansen, Copenhagen: Leipzig: Christiana: Berlin: n.d. (Contain hallings and other instrumental numbers arr. for piano).
- Sandvik, Ole Mork, *Folk-Musik i Gubrandsdalen* . . . Kristiania: A. Cammermeyer's forlag, 1919. (Contains dance tunes).
- Schioler, Victor, *Polska*, London: Oxford University Press, F.D. 27.
- Tretto, Jyra, *34 norske nationalsange og folkedandse*, Oslo: Norsk Musik forlag, ca. 1910.
- Ursin, Fredrik, *Norsk national musik, arr. af Fred. Ursin*, h. 1-6, Kristiania: Norsk musik forlag, 190-? (Dance tunes for violin).

SCOTLAND

- Collection of the newest and best reels or country dances adapted for the violin or German flute with a bass for the violoncello or harpsichord*, Edinburgh: N. Stewart, 18—?
- Diack, J. Michael, *The Scottish Country Dance Book* (6 vols.), Glasgow: Paterson's Publications, Ltd., 1924. (Published by the Scottish Country Dance Society) (arr. for piano).
- Kennedy-Fraser, Marjorie, *Clydeside Reel*, London: Oxford University Press, F.D. 1, *Lowland Scots Reel* (Jenny Nettles), London: Oxford University Press, F.D. 2. *A Dance from the Scots Isle*, Oxford University Press, F.D. 3. (Above dances all arr. for piano).

SPAIN

- Dion, E., *Cantos Espanoles*, Madrid: Union Musical Espanola, n.d. (Contains accompaniments for guitar).
- Inzenga, J., *Cantos y Bailes Populares de Espana*, Madrid: A. Romero, 1888. Sections devoted to Galicia, to Valencia, and to Murcia. (Contains many instrumental pieces).
- Ocon y Rivas, Eduardo, *Cantos espanoles* . . . Malaga: no pub., 1888. (with guitar accompaniments).
- Turina, Joaquin, *Dos Danzas sobre Temas Populares Espagnoles*. I. *Cadena de Seguidillas*, London: Oxford University Press, F.D. 18.

WALES

- Davies, E. T., *Welsh Folk Dances No. 1*, London: Oxford University Press, F.D. 17.

AFRICAN MUSIC.

African music is still imperfectly known and the following list reflects this fact. One other work should be added although many readers will find difficulty in consulting it. This is *On the present condition of music in Egypt; researches and observations historical and descriptive made in the country*, by Villoteau published in 1812 as part of the monumental *La Description de l'Égypte*.

- Bücher, Karl, *Arbeit und Rythmus*, Leipzig: Verlag von Emmanuel Reinicke, 1919. (African tunes p. 111, p. 178, p. 355 and Anhang IV pp. 488-501).
- Chauvet, Stephen, *Musique nègre, par Stephen Chauvet*, Paris: Soc. d'éditions géographiques maritimes et coloniales, 1927.
- Coleridge-Taylor, Samuel, *Twenty-four negro melodies transcribed for the piano* . . . Op. 59, Boston: Oliver Ditson Co., cop. 1905.
- Curtis, Natalie, *Songs and Tales from the Dark Continent*, New York: G. Schirmer, 1920.

- Hornbostel, Erich, M. Van, *African Negro Music*. London: Oxford University Press, 1928 (International Institute of African Languages and Cultures, Mem. 4).
- Nadel, Siegfried F., *Marimba Musik*. Wien: Akad. der Wissenschaften, Philosophisch-Hist-Klasse, Sitzungsab., 1931. (Bd. 212, Abhandl. 3).

MUSIC OF THE EAST

Only two kinds of sources for Eastern music are generally available. There are treatises on Eastern music containing instrumental tunes by way of illustration. There are also a few collections of oriental music, most of them printed in the East. Of these some are in Western notation like the *Songs of Cathay* of Mr. Koo, or the luxurious edition of the dramatic songs of Mei Lan Fang. Others we cannot make use of since they employ the native notation. Anything in the nature of a score which would give an exact notion of the function of the various instruments employed is extremely rare. The work on Javanese music *Gamēlan Te Jogjåkartå* by Groneman is, however, an example of what might be done in this way.

- Aalst, J. A., *Chinese Music*, China Imp. Marit. Customs, Shanghai: 1884.
- Amiot, Père, *Mémoire sur la musique des Chinois tant anciens que modernes*, Paris: Nyon l'ainé, 1779, (contains but one tune, the so-called "Hymn to the Ancestors").
- Folk-Songs of Many Peoples* (Botsford). New York: The Woman's Press, cop. 1922. (Chinese tunes, II, 418-428).
- Helmholz, H., *Die Lehre von den Tonempfindungen*, Braunschweig: Friedrich Vieweg und Sohn, 1865. (Two Chinese tunes, pp. 401, 402).
- Ku Tzu Jen, *Songs of Cathay*, Shanghai: The Associated Press, 1930. (Nos. 1 and 3 are instrumental tunes. No. 2 "Confucian Temple Music" was probably accompanied by a temple orchestra such as that described in Soulié, "La Musique en Chine.")
- Mei Lan Fang, *Selections from the repertory of operatic songs and terpsichorean melodies of Mei Lan Fang, recorded by Prof. Lui Tien-Hua*, Peiping, China: pref. 1929. (Instrumental interludes of some length or dance tunes may be found on pp. 10, 16, 22, 48, 50, 55, 56, 58, 62 of the volume of transcriptions.)
- Oost, Joseph van, *Chansons populaires chinoises de la région sud des Ortos von P. van Oost*, St. Gabriel-Modling: Anthropos Administration, 1912.
- Notes sur le Toemet par le P. Joseph Van Oost*, Chang-Hai, Mission Catholique: Variétés sinologiques No. 53, 1922.

JAPAN

- Folk Songs of Many People* (Botsford), New York: The Woman's Press, cop. 1922. (Japanese tunes, II, 429-448).
- Itow, Yuji, *Japanese folk songs for voice and piano, transcribed and modernized (sic) by Yuji Itow, Book I*, New York: G. Ricordi & Co., Inc., cop. 1924.
- Piggot, Sir Francis Taylor, *The music and musical instruments of Japan*, 2nd ed., Yokohama: Kelley & Walsh, Ltd., 1909.
- Sokyoku-shu, *A collection of koto music: Japanese folk-songs and native melodies*, Tokyo: Acad. of Music, 1913-14.

- Taylor, Franklin, *Six transcriptions of Japanese melodies for the pianoforte by Franklin Taylor*, London: Augener Ltd., 1901. ("The original form of the melodies precedes the piano version.")
- Yamada, Koscak, *Japanese folk-songs for voice & piano, the music transcribed from the original version & modernized (sic) by Koscak Yamada, English version after the composer's literal translation by Frederick H. Martens*. . . . Bk. I, New York: C. Fischer, cop. 1919.

JAVA

- Groneman, J., *De Gamēlan Te Jogjåkartå*, Amsterdam: Johannes Müller, 1890. (pp. 77-104 tunes with indications for percussion instruments. pp. 105-123 full scores for gamelan orchestra).

TROUBADOUR MUSIC

No collection of strictly instrumental music of this kind exists. It is therefore necessary to refer the reader to books on the subject and to scholarly collections of tunes. Among the more available sources are,—

- Aubry, P., *Trouvères and Troubadours* (Claude Aveling, trans.), New York: G. Schirmer, 1914.
- Beck, J., *La musique des Troubadours*, Paris: H. Laurens, 1910.
- Beck, J., *The Play of Robin and Marion*, Boston: C. C. Birchard & Co., 1928.

Less available material in,—

- Aubry, P., *La Rhythmique musicale des troubadours et des trouvères*, Paris: H. Champion, 1907.
- Aubry, P., *Estampies et Danses Royales*, Paris: Fischbacher, 1907.
- Beck, J., *Corpus cantilenarum, medii ævi; Série 1: Les Chansonniers des troubadours et des trouvères*. Tome 1-2, Philadelphia, The University of Pennsylvania Press, 1927.

LUTE MUSIC

See the general bibliography for other works not listed here. Only music edited for practical use is included. An exception has been made for the very scholarly editions of Chilesotti who has so transposed the music he has transcribed from tablature that it may be played on the modern lute or guitar by simply lowering the third string a half tone.

LUTE-SCHOOLS

- Bruger, H. D., *Schule des Lautenspiels*, 2 vols., Wolfenbüttel-Berlin: Georg Kallmeyer.
- Schmid-Kayser, Hans, *Schule des Lautenspiels*, 2 vols., Berlin-Lichterfelde: C. F. Vieweg.

CHAMBER AND SOLO MUSIC FOR LUTE

- Bach, J. S., *Invention in B-dur für Violine und Laute* (Bischoff), Kassel: Bärenreiter Verlag.
- Bach, J. S., *Übertragungen für die . . . Gitarre* (Albert), Leipzig-Berlin: Jul. Heinrich Zimmerman.

- Bach, J. S., *Stücke für die . . . Gitarre* (Bischoff), Augsburg: Bärenreiter Verlag.
- Bach, J. S., *Kompositionen für die Laute* (Bruger), Berlin: Georg Kallmeyer, 1925.
- Bruger, Hans Dagobert, *Alte Lautenkunst aus drei Jahrhunderten*, 2 vols., Berlin: Leipzig: N. Simrock, 1923.
- Bruger, Hans Dagobert, *Beihefte zur Schule des Lautenspiels*, 1. *Deutsche Meister des ein und zweistimmigen Lautensatzes*, Berlin: Georg Kallmeyer, 1927.
2. *Pierre Attaignant, Zwei und dreistimmige Solostücke für die Laute*, Berlin: Georg Kallmeyer, 1927.
- Bruger, *Alte Lautenmusik*, Berlin: N. Simrock, 1928.
- Caroso, Fabrizio, *Nobilità di dame* (Chilesotti), Milano: G. Ricordi & Co., 1884 (Biblioteca di rarità musicale per cura di O. Chilesotti).
- Chilesotti, Oscar, *Da un Codice Lauten-Buch del cinquecento*, Leipzig: Breitkopf & Härtel, 1891.
- Chilesotti, Oscar, *Lautenspieler des 16. Jahrhundert*, Leipzig: Breitkopf & Härtel, pref. 1891.
- Chilesotti, Oscar, *Encyclopédie du Conservatoire*, vol. II, part 1, p. 636, "Notes sur les tablatures de luth et de guitare."
- Daube, J. F., *Trio in D moll*, lute, violin, piano (Neeman), Berlin-Lichterfelde: C. F. Vieweg.
- Dowland, John, *Solostücke für die Laute*, Berlin: N. Simrock, cop. 1923.
- Dowland, John, *Allemanden* (1 Folge) (Pudelko), Augsburg: Bärenreiter Verlag. (Meisterwerke alter Lautenkunst Heft 3).
- Dowland, John, *Galliarde* (1 Folge) (Pudelko), Augsburg: Bärenreiter Verlag. (Meisterwerke alter Lautenkunst Heft 4).
- Dowland, John, *Couranten* (Pudelko) Augsburg: Bärenreiter Verlag. (Meisterwerke alter Lautenkunst Heft 5).
- Haydn, J., *Kassation in C dur* (Neeman), Berlin-Lichterfelde: C. F. Vieweg.
- Haydn, J., *Sonate für obligate Laute, Violine und Bass. Mit einer Cembalo und einer Violoncell Stimme*, Karlsbad: Verlag Heinrich Hohler. (Archiv für Hausmusik 2).
- Haydn, J., *Quartet in D dur*, lute, violin, viola and cello (Bruger), Berlin: Georg Kallmeyer, 1924.
- Laufenstein, *Sonata A dur, for two lutes* (Neeman), Berlin-Lichterfelde: G. F. Vieweg.
- Neeman, Hans, (ed.), *Alte Meister der Laute*, 4 vols., Berlin-Lichterfelde: C. F. Vieweg.
- Reusner, Esaias, *Sämtliche Suiten für die Laute, Heft 1, Suite 1-5 der Neuen Lautenfruchte* (Gerwig), Berlin: Georg Kallmeyer.
- Rust, *Sonate D Moll, lute and violin* (Neeman), Berlin-Lichterfelde: C. F. Vieweg.
- Rust, *Sonate G dur, lute and violin* (Neeman), Berlin-Lichterfelde: C. F. Vieweg.
- Sechs einstimmige Tanzweisen für die Laute* (Lösen Blätter der Musikantengilde 65), Wolfenbüttel-Berlin: Georg Kallmeyer.
- Waissel, Matthaus, *Tänze, Fantasiën, Prambeln* (Pudelko), Augsburg: Bärenreiter Verlag. (Meisterwerke alter Lautenkunst Heft 1).
- Waissel, Matthaus, *Passemezzes und deutsche Vilanellen* (Pudelko), Augsburg: Bärenreiter Verlag. (Meisterwerke alter Lautenkunst Heft 2).

SPANISH MUSIC FOR VIHUELA. EARLY FRENCH GUITAR MUSIC

- Corbetta, François, *Gavotte* (Pujol), Paris: Éditions Max Eschig.
- Corbetta, François, *Prélude* (Pujol), Paris: Éditions Max Eschig.
- Fuenllana, Miguel de, *Tiento* (Pujol), Paris: Éditions Max Eschig.
- Fünf Jahrhunderte Spanischer Gitarrenmusik* (Band I) (Schwarz-Reiffen), Leipzig: Verlag von F. E. C. Leuckart.
- Milan, Luis, *Pavanes II, III, IV, VI* (Pujol), Paris: Éditions Max Eschig.
- Visée, Robert de, *Suite aus dem 17. Jahrhundert* (Albert), Leipzig-Berlin: Jul. Heinr. Zimmermann.
- Visée, Robert de, *Petite Suite en Ré Mineur* (Pujol), Paris: Éditions Max Eschig.

EARLY ORGAN MUSIC

The following list is suggestive only. The early tablatures for organ have been less studied and reprinted than the later music, so that the list has been made as complete as possible on this side, even where the material might be difficult to secure. Further material can be sought in the three series of "Denkmäler" listed in the bibliography, in the "Archives des Maîtres de l'Orgue" edited by Guilmant and Pirro and published by A. Durand et fils, in the "Raccolta Nazionale" published by the Institute Editoriale Italiano and in vol. 3 of "L'Arte Musicale in Italia" published by Ricordi and edited by Luigi Torchi.

- Attaignant, Pierre, *Deux livres d'orgue parus chez Pierre Attaignant en 1531* (Y. Rokseth), Paris: E. Droz, 1925.
- Attaignant, Pierre, *Chansons und tünze: Pariser tabulatordrucke für tasten-instrumente nach den einzigen bekannten exemplar in der K. Hof und Staatsbibliothek zu München* (hrsg. von Eduard Bernouilli), München: C. Kuhn, 1914.
- Attaignant, Pierre, *Trieze motets et un prélude pour orgue* . . . (Rokseth), Paris: E. Droz, 1930. (Soc. Française de Musicologie, Paris, Publ. Tome 5).
- Byrd, William, *The Byrd Organ Book* (Glyn), London: W. Reeves, 1923.
- Cabanilles, Juan, *Musici organici Johannis Cabanilles*, Vol. 1 (Angles), Barcelona: Biblioteca de Cataluna, 1927.
- Carl, William C., *Historical Organ Collection*, Boston: The Boston Music Company.
- Cornet, Peter, *Pièces de Peter Cornet publiés d' après le manuscrit 191, enregistré à la Bibliothèque Royale de Berlin sous le no. 1008* . . . (Pirro and Guilmant), Paris: A. Durand et fils, 1905. (Archives des maîtres de l'orgue, vol. 10, pp. 181-232).
- Daquin, Louis Claude, *Nouveau livre de noëls pour l'orgue et le clavecin. dont la plupart peuvent s'exécuter sur les violins, flutes, hautbois, &c* —Oeuvre 11 . . . À Paris: Chez l'auteur (Guilmant and Pirro), Paris: A. Durand et fils. (Archives des maîtres de l'orgue, v. 3, p. 153-225).
- Das deutsche Gesellschaftslied in Oesterreich von 1480-1550*, Arnold von Bruck, Heinrich Finck, etc. . . (Bearbeitet von Leopold Nowak. Instrumental-übertragungen (Tabaturen) von Adolf Kozcirz. Text-revision von Anton Pfalz), Wien: Universal Edition A. G., 1930. (Denkmäler der T. K. in Oesterreich. Bd. 72) (The section headed "Instrumentalübertragungen" contains a number of transcriptions from organ tablatures.)
- Dickinson, Clarence, *Historical Recital Series for the Organ* (published in separate numbers), New York: The H. W. Grey Co.
- Halbig, Hermann, *Klaviertaenze des 16 Jahrhunderts* (Halbig), Stuttgart: J. C. Cotta, pref. 1928.
- Liber Fratrum Cruciferorum Leodiensium* (Pieces by Brouno, Gabrieli, Merulo, Philips, Striggio, Sweelinck) (Guilmant and Pirro), Paris: A. Durand et fils. (Archives des maîtres de l'orgue, v. 10, pp. 1-165).
- Liber Organi, Attfranzösische Org-Meister*, 2 vols. (Kaller), Mainz: B. Schott's Söhne.
- Lochheimer Liederbuch und Fundamentum Organisandi des Conrad Paumann in faksimiledruck* hrsg. von Konrad Ameln, Berlin: Wolbing-verlag, 1925.
- Matthaei, Karl, *Ausgewählte Orgelstücke des 17 Jahrhunderts* (Karl Katthaei), Augsburg: Bärenreiter Verlag, 1926.

- Moser, Hans Joachim, *Fruehmeister der deutschen Orgelkunst, gesammelt und übertragen von Hans Joachim Moser für den praktischen Gebrauch gezeichnet von Fritz Heitmann*, Leipzig: Breitkopf & Härtel, pref. 1930. (Staatliche Akademie für Kirchen und Schulmusik, Berlin, Veröffentlichungen No. 1).
- Pedrell, Felipe, *Antología de organistas clásicos españoles (siglos XVI y XVIII). Coleccionada y comentada con juicios y datos biográfico-bibliográficos por Felipe Pedrell*, Madrid: I. Alier, 1908.
- Pedrell, Felipe, *Hispaniae schola musica sacra, Opera varia (saecul. XV, XVI, XVII, et XVIII). Diligenter excerpta, accurate revisa, sedulo concinnata a Philippo Pedrell*, Barcelona: J. B. Pujol y Ca., cop. 1894-98.
- Philips, Peter, *Trios par Peter Philips. Extraits de L'Institution harmonique par Salomon de Caus . . . 2e partie, page 42 et suivantes* (Guilmant and Pirro), Paris: A. Durand et fils, (Archives des maîtres de l'orgue, v. 10, p. 167-180).
- Praetorius, Michael, *Orgel-Werke von Michael Praetorius*, Archiv für Musikwissenschaft, Jahrg. 3 (1921), 135-198, Buckeburg.
- Scheidt, S., *Tabulatura nova für Orgel und Clavier* (Max Seiffert). Leipzig: Breitkopf und Härtel, 1892. (Denkmäler Deutscher Tonkunst Bd. 1).
- Schlick, A., *Arnolt Schlick des jüngeren. Tabulaturen etlicher lobgesang und liddlein uff die orgeln und lauten*, Mentz: 1512. (Peter Schoffer) (facsimile), 7tes und 8tes Monatshefte für Musikgeschichte, hrsg. von der Gesellschaft für Musikforschung, 1 Jahrg. (1869), Berlin: T. Trautwein, 1862.
- Straube, Karl, *Alte Meister des Orgelspiels* (Karl Straube), Berlin: C. F. Peters, cop. 1929.
- Titelouze, Jean, *Oeuvres complètes d'orgue de Jean Titelouze* (Guilmant and Pirro). Paris: A. Durand et fils. (Archives des maîtres de l'orgue, v. 1).
- Weelkes, Thomas, *Pieces for keyed instruments transcribed and edited from the M. S. by Margaret H. Glyn*, London: Stainer and Bell, Limited, 1924.

EARLY MUSIC FOR STRINGS.

It is possible to list some music below which was undoubtedly written with the viols in mind. Of this kind are the "Fancies" by Gibbons. Much music of the sixteenth and seventeenth centuries however either was to be played by "all kinds of instruments" or was published without any definite mention of the instrumental medium to be employed. Music of this kind must have been frequently played by viols and has therefore been listed here. The "Suites" of Peurl are an instance of this generalized music. Such music may also be played by violins, by wind instruments, or by a mixed group. See also the section devoted to music for recorder.

TWO AND THREE PART MUSIC

- Caurroy, François Eustache du, *Première Fantaisie pour Dessus, Haute contre, Taille* (Henri Expert). Paris: Maurice Senart, n.d. (Édition Nationale de Musique). *Seconde Fantaisie pour Dessus, Haute contre, Taille* (Henri Expert), Paris: Maurice Senart, n.d. (Édition Nationale de Musique).
- Cranford, Wl. *Almaine* (two trebles and bass) (Sir R. R. Terry). London: J. Curwen & Sons, Ltd., 93027.
- Dering, Richard, *Almaine* (Sir R. R. Terry), London: J. Curwen & Sons, Ltd., 90790.
- Forde, Thomas, *Almaine* (two trebles and bass) (Sir R. R. Terry), London: J. Curwen & Sons, Ltd., 93028.

- Gibbons, Orlando, *Nine Fantaisies for Strings in Three Parts* (Edmund H. Fellowes) (Nos. 1-4, treble alto and bass, Nos. 5-9, two trebles and bass), London: Stainer & Bell, n.d.
- Morley, Thomas, *Nine Fantasias for Two Viols* (Edmund H. Fellowes), London: Stainer and Bell, n.d.

FOUR, FIVE AND SIX PART MUSIC

- Altenberg, Michael, *Drei Intradén zu Advent und Weihnacht für 3 Violinen, Viola, 2 Violoncelli eventuell mit einstimmigen Männerchor, Kontrabass und Blasinstrumenten* (hrsg. und bearbeitet von Arthur Egidi), Berlin-Lichterfelde: C. F. Vieweg (Musikschätze der Vergangenheit).
- Byrd, William, *Jhon Come Kisse Me now* (arr. for String Orchestra by J. Bernard Jackson), London: Oxford University Press, 025.
- Byrd, W., *The Leaves be Green (Browning)* (5 Parts) (Sir R. R. Terry), London: J. Curwen & Sons, Ltd., 90738.
- Byrd, W., *Fantazia No. 1* (six parts) (Edmund H. Fellowes), London: Stainer & Bell.
- Byrd, W., *Fantazia No. 2* (six parts) (Edmund H. Fellowes), London: Stainer & Bell.
- Byrd, W., *Pavan and Galliard* (six parts) (Edmund H. Fellowes), London: Stainer & Bell.
- Carmina, Ausgewählte Instrumentalsätze des 16 Jahrhundert für zwei bis fünf Instrumente*, Hannover: Adolph Nagel. (Musik-Archiv 53).
- Caurroy, François Eustache du, *Neuvième Fantaisie pour Dessus, Haute Contre, Taille, Basse Contre* (Expert), Paris: Maurice Senart.
- Caurroy, François Eustache du, *Vingtième Fantaisie pour Dessus, Haute Contre, Taille, Basse Contre* (Expert), Paris: Maurice Senart.
- Caurroy, François Eustache du, *Vingt-deuxième Fantaisie pour Dessus, Haute Contre, Taille, Basse Contre* (Expert), Paris: Maurice Senart.
- Dowland, John, *Lachrimae, or Seven Tears figured in seven passionate Pavans, with divers other Pavans, Galliards. and Almands.* (five parts with lute, transc. by Peter Warlock), London: Oxford University Press.
- Engelke, Bernhard, *Musik und Musiker am Gottorfer Hofe* (five parts), Breslau: Ferdinand Hirt, 1930 (score only).
- Farnaby, Giles, *Suite of seven pieces, composed by Giles Farnaby, arranged for pianoforte and stringed instruments by Granville Bantock* (four parts), London: Novello & Co., Ltd. (Novello Albums 32).
- Franck, M., *Zwei sechsstimmige Intradén*, Leipzig: C. F. Kahnt. (Perlen Alten Kammermusik).
- Gervaise, Claude, *Danceries*, Vol. I, Paris: A. Leduc (Maître musiciens de la renaissance française, Vol. 23) (score only).
- Gibbons, Orlando, *Fantasia No. 1* for Quartet (Fellowes), London: Stainer & Bell.
- Gibbons, Orlando, *Fantasia No. 2* for Quartet (Fellowes), London: Stainer & Bell.
- Gibbons, Orlando, *Pavan & Galliard*, (six parts) (Fellowes), London: Stainer & Bell.
- Isaac, Heinrich, *Sechs Instrumentalsätze für Streichquartet oder Streichorchester* . . . Augsburg: Bärenreiter Verlag.
- Maschera, Florent, *Canzone für Streichorchester* (4 parts), Berlin-Lichterfelde: C. F. Vieweg. (Musikschätze der Vergangenheit).
- Moritz Der Gelehrte, Landgraf von Hessen, *4 Fugen für Streicher und Bläser* (ad lib.) (4 part), Leipzig: D. Rahter.
- Moritz Der Gelehrte, Landgraf von Hessen, *Pavanden, Galliardén und Intradén auszuführen auf allerlei Instrumenten* (2 vols.), Leipzig: D. Rahter.
- Oberst, Gunther, *Englische Orchestersuiten um 1600; ein Beitrag zur deutschen Instrumentalmusik nebst einer Bibliographie der Tanzliteratur bis 1900* . . . (five part), Wolfenbüttel-Berlin: G. Kallmeyer. (score only).

- Obrecht, Jacob van, *Werken van Jakob Obrecht uitgegeven door Prof. Dr. Johannes Wolf*, Viftiende en Zestidende Aflevering; Wereldlijke Werken (three & four part), Amsterdam: G. Alsbach & Cie. (Vereeniging voor Noord Nederlands Musikgeschiedenis) (score only).
- Pachelbel, Johann, *Kanon und Gigue für drei Violinen mit Generalbass*, Leipzig: F. Kistner & C. F. W. Siegel. (Organum, Reihe 3, Nr. 24).
- Pachelbel, Johann, *Partie für 5 Streicher und Generalbass*, Leipzig: F. Kistner & C. F. W. Siegel. (Organum, Reihe 3, Nr. 22).
- Parsons, Robert, *A Galliard for string orchestra* (3 violins, viola, cello) (Peter Warlock & André Mangeot), London: J. Curwen & Sons, Ltd., 90825.
- Parsons, Robert, *In Nomine* (Sir R. R. Terry), London: J. Curwen & Sons, Ltd., 93012.
- Parsons, Robert, *Te fili for string orchestra* (2 violins, viola, 2 cellos) (Peter Warlock & André Mangeot), London J. Curwen & Sons, Ltd., 90826.
- Perslye, Osbert, *In Nomine* (Sir R. R. Terry), London: J. Curwen & Sons, Ltd., 93013.
- Peuerl, Paul, *5 Variationensuiten und 2 Canzonen für Streichinstrumente* (four and five part), Wolfenbüttel-Berlin: Georg Kallmeyer. (Beihefte zum "Musikanten," Reihe 2, Heft 12).
- Praetorius, Michael, *Tänze für kleines Streichorchester. Aus der Sammlung Terpsichore, 1612* (four parts), Wolfenbüttel-Berlin: Georg Kallmeyer. (Beihefte zum "Musikanten," Reihe 2, Heft 8).
- Purcell, Henry, *Three, four and five part fantasias for strings*. (Transcribed by Peter Warlock; edited by André Mangeot), London: J. Curwen & Sons, Ltd., 90806 (Four part fantasias), 93034 (Three part fantasias), 90817 (Five part fantasia).
- Schein, Johann Hermann, *Fünf Suiten für allerlei Instrumente aus dem Banchetto Musicale 1617* (four and five part), Wolfenbüttel-Berlin: Georg Kallmeyer (Beihefte zum "Musikanten," Reihe 2, Heft 2).
- Schein, J. H., *Suite aus Banchetto Musicale 1617*, Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Six English Tunes from the 16th and early 17th centuries for String Quintet* (The Witch, Daphne, Strawberry Leaves, Tickle My Toe, Sweet Youth, A Toy) (Peter Warlock), London: Oxford University Press, 028.
- Six Italian Dances of the late 16th Century* (Peter Warlock), London: Oxford University Press, 029.
- Taenze des 16 Jahrhunderts für vier Instrumente, nach einen alten Druck für den Praktischen Gebrauch bearbeitet und herausgegeben von Ernst Fritz Schmid*, Augsburg: Bärenreiter Verlag.
- Tänze des 16 und 17 Jahrhunderts, Vol. I Melchior Franck, Valerius Otto, Casseler Handschrift eines unbekannten Meisters; Vol. II William Bräde; Vol. III Antony Holborn, Thomas Simpson, Valentin Hausmann*, Berlin-Lichterfelde: C. F. Vieweg.
- Tomkins, Thomas, *Fantasia for Strings* (Edmund H. Fellowes) (six part), London: Stainer & Bell.
- Valerius, Otto, *Intrade für Streicher und Bläser*, Leipzig: D. Rahter.
- Zanetti, Gasparo, *Danses à quatre parties; extraits de "Il scholaro,"* Paris: M. Senart & Cie.
- 22 Altdeutsche Tänzsätze von Valentin Hausmann, Melchior Franck, Johann Staden und George Vintz für vier Instrumente* . . . , Hannover: Nagel. (Musick-Archiv 80).

INSTRUCTION BOOKS FOR VIOLA DA GAMBA

- Grummer, Paul, *Viola da Gamba-Schule*, Leipzig: Anton J. Benjamin, cop. 1928.

CHAMBER MUSIC FOR VIOLA DA GAMBA WITH VIOLIN AND HARPSICHORD

(except where noted below)

- Buxtehude, Dietrich, *Sonata in D dur* (Dobereiner), Leipzig: Breitkopf & Härtel, cop. 1926. (Collegium Musicum Nr. 53).
- Buxtehude, D., *Sonate für Violine, Gambe und Cembalo, Op. 1, No. 7*, (Max Seiffert), Leipzig: F. Kistner & C. F. W. Siegel, 1924. (Organum, Reihe 3, Nr. 21).
- Buxtehude, D., *Sonate für Violine, Gambe und Cembalo, Op. 2, No. 2* (Max Seiffert), Leipzig: F. Kistner & C. F. W. Siegel, 1924. (Organum, Reihe 3, Nr. 6).
- Buxtehude, D., *Trio Sonate A-Moll, Flöte* (Violine), Viola de Gamba und Cembalo (Dobereiner), Mainz: B. Schott's Söhne, cop. 1929.
- Couperin, Louis, *Deux symphonies pour dessus de viole et basse de viole avec clavecin ou piano* . . . (Bouvet-Quittard), Paris: E. Demets, cop. 1908. (Répertoire de la Fondation J. S. Bach, Collection Charles Bouvet).
- Erlebach, P. H., *Sonate E-Moll für Violine, Gambe und Cembalo* (Max Seiffert), Leipzig: F. Kistner & C. F. W. Siegel, 1924. (Organum, Reihe 3, Nr. 5).
- Krieger, J. Ph., *Sonate D-Moll für Violine, Gambe und Cembalo* (Max Seiffert), Leipzig: F. Kistner & C. F. W. Siegel, 1925. (Organum, Reihe 3, Nr. 10).
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- Rameau, Jean Philippe, *Pièces de Clavecin en Concerts avec un Violon ou une Flute et une Viole ou un 2e Violon*. Tome II des Oeuvres Complètes publiées sous la direction de C. Saint-Saëns, Paris: A. Durand et fils, 1896.
- Reinken, J. A., *Trio Suite für 2 Violinen, Gambe und Cembalo* (Max Seiffert), Leipzig: F. Kistner & C. F. W. Siegel. (Organum Reihe 3, Nr. 20).
- Strungk, Nik. A., *Trio Sonate für 2 Violinen, Gambe und Orgel* (Max Seiffert), Leipzig: F. Kistner & C. F. W. Siegel, 1929. (Organum, Reihe 3, Nr. 18).
- Tartini, Guis., *Concerto für Violoncello oder gambe u. Orchester, ausgabe mit Klavier*, Mainz: B. Schott's Söhne.
- Telemann, Georg Philip, *Concerto für Violine, Viola da gamba und Cembalo* . . . (Dobereiner), Leipzig: C. F. Peters, 1928.
- Telemann, Georg Philip, *Sonata à 4 für Flöte, 2 Gamben und Cembalo* (Dobereiner), Mainz: B. Schott's Söhne, cop. 1930.

MUSIC FOR THE RECORDER

(Much of this music is also playable on viols, on violins, and on other wind instruments.)

INSTRUCTION BOOKS

- Gofferje, Karl, *Die Blockflöte. Heft I, Die Grundlage*, Wolfenbüttel-Berlin-Kassel: Kallmeyer and Bärenreiter Editions.
- Gofferje, Karl, *Das Blockflötenbuchlein*, Wolfenbüttel-Berlin-Kassel: Kallmeyer and Bärenreiter Editions.
- Gotz, Robert, *Blockflötenschule*, Köln und Rhein: Ed. Tongar, Bd. 839, pref. 1930.
- Scherrer, Heinrich, *Blockflötenschule, erstes Heft, Vortrags und Unterhaltungsmusik für zwei gleichstimmende Pfeifen, zweites Heft*. Leipzig: Friedrich Hofmeister (118-119), 1931.

- Sprenger, Ewald, *Anleitung zum Spiel der Schulblockflöte*, Hannover: Adolph Nagel.
- Woehl, Waldemar, *Blockflötenschule*, Kassel: Bärenreiter Ed.
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- Zastrau, Alfred, *Blockflötenstunde*. Leipzig: W. Zimmermann, pref. 1930. (Zimmermann's Schule Nr. 217).

MUSIC IN TWO PARTS

- Bornefeld, Haelmut, *Neue Musik für Blockflöten oder Oboen, Klarinetten, Querflöten, Geigen*, Kassel: Bärenreiter Verlag (471), pref. 1930.
- Elf Menuette, Mel. Handschrift, 1721*, Düsseldorf: Vereinigung für alte Tonkunst. (Sammlung Giesbert Nr. 212/2).
- Englische Duette um 1700*, Düsseldorf: Vereinigung für alte Tonkunst. (Sammlung Giesbert Nr. 212/1/a).
- Jöde, Fritz, *Der Kanon* (also for more than two flutes), Wolfenbüttel-Berlin: Kallmeyer Verlag.
- Lassus, Orlando di, *Sechs Fantasien* (Pudelko). Kassel Bärenreiter Verlag.
- Pfeifergesell, Der: Eine Sammlung von Vortragsmusik für Blockflöten* (Heinrich Scheerer ed. and arr.), Leipzig: Friedrich Hofmeister, pref. 1931.
- Band 1. Lieder aus dem Zupfgeigenhänsel (1 folge).*
- Band 2. Aus Alter Tabulaturen.*
- Band 3. Lieder aus dem Zupfgeigenhänsel (2 folge).*
- Band 4. Alte Meister.*
- Band 5. Die Geistlichen Lieder des Zupfgeigenhänsel.*
- Band 6. Aus Alter Lautenbüchern.*
- Pfeifermusik für ein bis zwei Blockflöten und Laute* (Robert Gotz), Plauen: Gunther Wolff, 1931.
- Spielstücke für Blockflöten. Geigen, Lauten oder andere Instrumente*, Kassel: Bärenreiter Ausgabe, 1930-1931.
- Erstes Heft, Zehn leichter Duette alter meister für gleiche Stimmlagen* (Bärenreiter 416).
- Zweites Heft, Zwölf leichte Duette alter Meister für verschiedene Stimmlagen* (Bärenreiter 417).
- Drittes Heft, Bicinien der Renaissance für gleiche Stimmlagen* (Bärenreiter 427).
- Viertes Heft, Bicinien der Renaissance für verschiedenen Stimmlagen* (Bärenreiter 428).
- Fünftes Heft, Acht Kanons von Johann Walter für gleiche Instrumente* (Bärenreiter 429).
- Sechstes Heft, Alte Musik für Blockflöten und Laute* (Bärenreiter 430).
- Telemann, Georg Phil., *Sechs Sonaten im Kanon für zwei instrumente* (Fritz Jöde), Wolfenbüttel-Berlin: Georg Kallmeyer Verlag.
- Telemann, Georg Phil., *Sechs Duette für zwei Flöten* (R. Budde), Wolfenbüttel-Berlin: Georg Kallmeyer Verlag.
- Woehl, Waldemar, *Musik für Blockflöten, Heft 3, Duette für zwei gleiche Flöten in Quint Quart und Octav abstand . . .*, Hannover: Adolph Nagel, 1932.

THREE PART MUSIC

- Carmina, Instrumentalsätze des 16 Jahrhunderts* (H. J. Moser & F. Piersig), Hannover: Adolph Nagel.
- Caldara, Antonio, *Das Do Re Mi, 28 Instrumentalkanons* (Fritz Jöde), Wolfenbüttel-Berlin: Georg Kallmeyer.
- Esser, Ben, *Kleine Suite für drei Blockflöten*, Düsseldorf: Vereinigung für alte Tonkunst. (Sammlung Giesbert Nr. 213/1).
- Fischer, Johann, *Lustige Suiten und Tänze* (H. Engel), Kassel: Bärenreiter-Verlag.

- Heyden, Reinhold, *Flötenspielbuch für Schulflöten in C*, Hannover: Adolph Nagel.
- Kammermusik des Mittelalters, Chansons der 1 und 2 Niederländische Schule für drei bis vier Streichinstrumente* (Oskar Dischner), Augsburg: Bärenreiter-Verlag (90), pref. 1927.
- Locheimer Liederbuch, erster Teil, Die mehrstimmigen Sätze* (Konrad Ameln), Augsburg, Bärenreiter Verlag.
- Vierdanck, Johann, *Spielmusik, Heft 1* (Hans Engel), Augsburg: Bärenreiter Verlag.
- Woehl, Waldemar, *Musik für Blockflöten* (Woehl), Heft 4, *Dreistimmige Musik für zwei gleiche Flöten und eine dritte welche eine Quint tiefer steht. Auch zum singen und zum spielen auf anderen Instrumente.* Hannover: Adolph Nagel, 1930.

FOUR PART MUSIC

- Fische, Johann, *Ouvertüren Sute für vier Instrumente* (H. Engel), Kassel: Bärenreiter Verlag.
- Franck, Melchior, *Drei Tänze*, Wolfenbüttel-Berlin: Georg Kallmeyer. (Lösen Blätter 39).
- Franck, Melchior, *Pavana für vier Instrumente*, Düsseldorf: Vereinigung für alte Tonkunst. (Sammlung Giesbert).
- Franck, Melchior, *Tanz und Galliarda*, Wolfenbüttel-Berlin: Georg Kallmeyer (Lösen Blätter 23).
- Franck, Melchior, *Deutscher Tanz*, Wolfenbüttel-Berlin: Georg Kallmeyer (Lösen Blätter 98).
- Hermann, Hugo, *Sieben Musiken für Blockflöten, zwei bis vierstimmige Stücke op. 57a*, Berlin: Ed. Bote & G. Bock, 1931.
- Isaac, Heinrich, *Sechs Instrumentalsätze* (Bearbeitet von Oskar Dischner), Kassel: Bärenreiter Verlag.
- Kammermusik des Mittelalters* (Auswahl von Oskar Dischner), Heft I, *Zwölf Chansons*, Kassel: Bärenreiter Verlag.
- Klingend Spiel, Alte Tänze und Bläserstücklein* (F. und W. Antoni), Kassel: Bärenreiter Verlag.
- Peurl, Paul, *Fünf Variationensuiten und zwei Canzonen* (Karl Geiringer), Wolfenbüttel-Berlin: Georg Kallmeyer.
- Praetorius, Michael, Tänze aus der Sammlung Terpsichore für vier und fünf Instrumente* (Fr. Blume), Wolfenbüttel-Berlin: Georg Kallmeyer.
- Schlick, Arnolt, *Tabulaturen etlicher Lobgesang und liedlein*, Klecken bei Harburg (Elbe): Ugrino Verlag.
- Schmicerer, J. A., *Sechs kleine Stücke für vier Instrumente aus dem "Zodiacus,"* Wolfenbüttel-Berlin: Georg Kallmeyer. (Lösen Blätter 139).
- Tänze der 16 Jahrhunderts. gesammelt und herausgegeben von Ernst Fritz Schmid*, Kassel: Bärenreiter Verlag.

FIVE PART MUSIC

- Boismortier, *Adagio pour cinq flutes ou autres Instruments sans basse* (Recueilli par E. Borrel), Paris: Édition Mutuelle, En dépôt au Bureau d'Édition de la Schola Cantorum.
- Dowland, John, *Fünf Stücke* (Walter Pudelko), Kassel: Bärenreiter Verlag.
- Muffat, Georg, *Ouvertüre für fünf Instrumente*, Wolfenbüttel-Berlin: Georg Kallmeyer. (Lösen Blätter 116).
- Pezelius, Johann, *Turmusik, Auswahl von 18 Stücken für fünfstimmigen Bläserchor aus "Hora Decima"* (Ernst Hermann Meyer), Leipzig: Breitkopf & Härtel.
- Praetorius, Michael, Fackeltanz; Hassler, Intrada (sechsstimmig); Haussmann, Tanz*, Wolfenbüttel-Berlin: Georg Kallmeyer. (Lösen Blätter 51).
- Schein, Johann Hermann, *Fünf Suiten für fünf Instrumente*, Wolfenbüttel-Berlin: Georg Kallmeyer.

CHAMBER MUSIC OF THE XVIIITH CENTURY

Many of the trio sonatas which are available have been reprinted in special series which deserve some mention here. The "Collegium Musicum," is published by Breitkopf & Härtel. This is a standard series consisting chiefly of trio sonatas. Most of the figured basses were worked out (perhaps too elaborately) by Hugo Riemann. The "Organum," Series 3, is published by Fr. Kistner & C. F. W. Siegel. This is a recent series, printed on rather inferior paper but offering interesting items not obtainable elsewhere. Adolph Nagel's "Musik-Archiv" is a series including keyboard works, sonatas for two instruments, and works for other combinations including some trio sonatas. Moffat has edited two extensive series, one published by Schott, as Op. 16 which consists of single movements of trio sonatas. The other is published by Simrock as the "Meisterschule." The latter consists of complete sonatas. Other offerings in this form are to be found scattered through the lists of the chief publishers. In addition attention must be called to the trios and other chamber works in Vol. VII of "L'Arte Musicale in Italia" edited by Torchi. Much of the material contained in this volume cannot be obtained elsewhere but no parts are published. The same is true of the "Alte Kammermusik" of Hugo Riemann. As was noted in the text the trio sonata is normally for two violins, cello, and continuo although many other combinations were less frequently used.

THE TRIO SONATA

Many of these sonatas are available for wind instruments as is noted below in each individual case.

- Abaco, E. F. dall, *Sonata da chiesa a tre*, Op. 3, No. 4, G major, Leipzig: Breitkopf & Härtel. (Collegium Musicum 41).
- Abaco, E. F. dall, *Sonata da chiesa*, Op. 3, No. 5, D major, Leipzig: Breitkopf & Härtel. (Collegium Musicum 42).
- Abaco, E. F. dall, *Sonata da camera a tre*, Op. 3, No. 9, Leipzig: Breitkopf & Härtel. (Collegium Musicum 43).
- Albinoni, Tommasso, *Sonata a tre*, Op. 1, No. 3, Hannover: Adolph Nagel. (Musik-Archiv 34).
- Arne, T. A., *Trio Sonata*, Op. 3, No. 1, A major, Leipzig: Breitkopf & Härtel. (Collegium Musicum 57).
- Arne, T. A., *Tempo de Gaillarde* (Moffat, Op. 16, No. 51), Mainz: B. Schott's Söhne.
- Asplmayr, *Trio in F*, Op. 51, Leipzig: Breitkopf & Härtel. (Collegium Musicum 39).
- Avison, C., *Trio Sonata, E minor* (Moffat), Berlin: N. Simrock. (Meisterschule).

- Bach, C. Ph. Em., *Trio in G*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 16).
- Bach, J. C., *Trio in D*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 19).
- Bach, J. S., *Sonate D-moll für 2 Violinen, Klavier oder Orgel, Violoncello ad lib.*, Hannover: Adolph Nagel. (Musik-Archiv 49).
- Bach, J. S., *Trio D-moll für 2 Violinen und Cembalo, Violoncell ad lib.*, Leipzig: Breitkopf & Härtel, (Neue Bach Gesellschaft).
- Bach, J. S., *Trio a. d. Musikalisches Opfer für Flöte, Violine, Violoncell ad lib.*, Leipzig: Breitkopf & Härtel. (Neue Bach Gesellschaft).
- Bach, J. S., *Zwei Sonaten, C-dur und G-dur* (David), Leipzig: Breitkopf & Härtel.
- Bach, J. S., *Sonaten für 2 Violinen und Klavier, C-dur, G-dur, C-moll*, Leipzig: C. F. Peters.
- Becker, Dietrich, *Sonata a 3 für 2 Violine und Basso Continuo*, Leipzig: D. Rahter.
- Bach, W. F., *Trio in B major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 45).
- Boccherini, L., *Trio Sonata, C minor* (Moffat), Leipzig: N. Simrock. (Meisterschule).
- Bonporti, F. A., *Trio Sonata, C major* (Moffat), Leipzig: N. Simrock. (Meisterschule 21).
- Boyce, W., *Tempo di Gavotta* (Moffat Op. 16, No. 47), Mainz: B. Schott's Söhne.
- Boyce, W., *Sonata, A dur* (Jensen), Mainz: B. Schott's Söhne. (Klassisch Violin-Musik).
- Caldara, A., *Trio da chiesa, B minor*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 44).
- Campioni, C. A., *Minuetto pastorale* (Moffat), Offenbach s/Main: Johann André.
- Ciampi, L., *La Chasse* (Moffat, Op. 16, No. 36), Mainz: B. Schott's Söhne.
- Corelli, A., *Trio Sonatas. D minor, D major, D minor, C major, E minor, B major, G minor* (Moffat), Berlin: N. Simrock. (Meisterschule 1, 5, 6, 7, 8, 9, 10).
- Corelli, A., *Trio Sonatas, Op. 4, Nos. 1-6* (Sitt), Leipzig: C. F. Peters.
- Corelli, A., *Trio Sonatas, Op. 4, Nos. 1-6* (Jensen), London: Augener, Ltd.
- Corelli, A., *Corrente* (Moffat, Op. 16, No. 5), Mainz: B. Schott's Söhne.
- Corelli, A., *Preludio* (Moffat, Op. 16, No. 44), Mainz: B. Schott's Söhne.
- Corelli, A., *Largo Religioso* (Moffat), Offenbach s/Main: Johann André.
- Corelli, A., *Sonata da chiesa, Op. 3, No. 4 b*, Leipzig: Fr. Kistner & C. F. W. Siegel. (Organum, Reihe 3, Nr. 1).
- Corelli, A., *2 Kammer-Sonaten, Op. 2, Nr. 4, Op. 4, Nr. 9* (Klengel), Leipzig: C. F. Peters.
- Corelli, A., *2 Kirchen-Sonaten, Op. 1, Nr. 10, Op. 3, Nr. 5*, Leipzig: C. F. Peters.
- Corelli, A., *2 Sonaten, Op. 1, Nr. 6, Op. 2, Nr. 2*, Leipzig: C. F. Peters.
- Corelli, A., *6 Kammersonaten, Op. 4*, Mainz: B. Schott's Söhne.
- Couperin, F., *Les Nations*, Paris: A. Durand et fils.
- Couperin, L., *Deux Symphonies*, Paris: Max Eschig & Cie. (Collection Chas. Bouvet).
- Defesch, W., *Giga* (Moffat, Op. 16, No. 40), Mainz: B. Schott's Söhne.
- Fasch, J. F., *Trio in A minor*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 10).
- Fasch, J. F., *Trio in F major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 11).
- Fasch, J. F., *Trio in G major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 12).
- Fasch, J. F., *Sonate, Op. 3, Nr. 1 für zwei Oboen (Flöten, Violinen) und Cembalo*, Hannover: Adolph Nagel. (Musik-Archiv 52).
- Festing, M., *Grave and Allegro* (Moffat), Offenbach s/Main: Johann André.

- Filz, A., *Trio in Eb major*, Op. 3, No. 5, Leipzig: Breitkopf & Härtel. (Collegium Musicum 17).
- Flagny, De, *Les Muses dans la Forêt* (Moffat, Op. 16, No. 32), Mainz: B. Schott's Söhne.
- Gebel, G., *Trio Sonata in B minor*, Leipzig: Fr. Kistner & C. F. W. Siegel. (Organum, Reihe 3, Nr. 12).
- Gebel, G., *Trio Sonata in F major*, Leipzig: Fr. Kistner & C. F. W. Siegel. (Organum, Reihe 3, Nr. 13).
- Gemianini, F., *Allegro* (Moffat, Op. 16, No. 45), Mainz: B. Schott's Söhne.
- Gluck, Chr., *Sonata, G minor*, Paris: Max Eschig & Cie. (Coll. of Charles Bouvet).
- Gluck, Chr., *Trio Sonata in F major* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Gluck, Chr., *Trio Sonata No. 1, C major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 32).
- Gluck, Chr., *Trio Sonata No. 2, G minor*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 33).
- Gluck, Chr., *Trio Sonata No. 3, A major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 34).
- Gluck, Chr., *Trio Sonata No. 4, Bb major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 35).
- Gluck, Chr., *Trio Sonata No. 5, Eb major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 36).
- Gluck, Chr., *Trio Sonata No. 6, F major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 37).
- Gluck, Chr., *Trio Sonata No. 7, E major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 38).
- Graun, J. C., *Trio in G major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 25).
- Graun, J. C., *Trio in C major*. Leipzig: Breitkopf & Härtel. (Collegium Musicum 26).
- Greene, M., *Allegro & Andante espressivo* (Moffat, Op. 16, No. 50), Mainz: B. Schott's Söhne.
- Handel, G. F., *Larghetto* (Moffat), Offenbach s/Main: Johann André.
- Handel, G. F., *Rondeau* (Moffat), Offenbach s/Main: Johann André.
- Handel, G. F., *Sonata Op. 2, Nr. 3, F-dur* (Klengel), Leipzig: C. F. Peters.
- Handel, G. F., *Sonata Op. 5, Nr. 3, E-moll* (Klengel), Leipzig: C. F. Peters.
- Handel, G. F., *Sonata Op. 5, Nr. 5, G-moll* (Klengel), Leipzig: C. F. Peters.
- Handel, G. F., *Sonata Op. 2, Nr. 8, G-moll* (Barth), Leipzig: C. F. Peters.
- Handel, G. F., *4 Sonaten, G-moll, B-dur, G-moll, E-dur* (Sitt), Leipzig: C. F. Peters.
- Handel, G. F., *Suite* (Murdock), Mainz: B. Schott's Söhne.
- Handel, G. F., *Tempo di giga* (Moffat, Op. 16, No. 48), Mainz: B. Schott's Söhne.
- Handel, G. F., *Trio sonata, A major* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Handel, G. F., *6 Trio Sonaten, Nr. 1 B-dur, Nr. 2 D-moll, Nr. 3 Es dur, Nr. 4 F-dur, Nr. 5 G-dur, Nr. 6 D-dur*, Mainz: B. Schott's Söhne.
- Handel, G. F., *9 Trio Sonaten* (Krause), *Nr. 1 C-moll, Nr. 2 G-moll, Nr. 3 F-dur, Nr. 4 B-dur, Nr. 5 F-dur, Nr. 6 G-moll, Nr. 7 G-moll, Nr. 8 G-moll, Nr. 9 E-dur*, Mainz: B. Schott's Söhne.
- Jackson, W., *Allegro vivo* (Moffat Op. 16, No. 48), Mainz: B. Schott's Söhne.
- Jiraneck, A., *Trio in A major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 15).
- Keiser, R., *Sonate a tre für Flauto traverso (oder zwei Violinen) und Cembalo*, Hannover: Adolph Nagel. (Musik-Archiv 68).
- Krebs, J. L., *Trio (Suite with Overture) D major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 31).

- Kruger, J. Ph., *Sonata for 2 Violins (flutes) Violoncello and Cembalo*, Leipzig: Fr. Kistner & C. W. F. Siegel. (Organum, Reihe 3, Nr. 14).
- Leclair, J. M., *Sarabande* (Moffat Op. 16, No. 34), Mainz: B. Schott's Söhne.
- Leclair, J. M., *Trio Sonate Nr. 8* (Dobereiner), Mainz: B. Schott's Söhne.
- Locatelli, P., *Trio Sonata, G major* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Locatelli, P., *Trio Sonata, D minor* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Locatelli, P., *Trio in G major, Op. 31*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 21).
- Mysliwecek, J., *Trio in Bb major, Op. 1, No. 4*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 20).
- Pergolesi, G. B., *Trio No. 1, G major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 29).
- Pergolesi, G. B., *Trio No. 2, Bb major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 30).
- Pergolesi, G. B., *Adagio ma non tanto* (Moffat, Op. 16, No. 38), Mainz: B. Schott's Söhne.
- Porpora, N., *Trio in D major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 23) (also published by G. Schirmer, New York).
- Pugnani, G., *Trio Sonata, C major* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Pugnani, G., *Allegretto grazioso* (Moffat, Op. 16, No. 38), Mainz: B. Schott's Söhne.
- Purcell, H., *Golden Sonata* (Jensen), London: Augener, Ltd.
- Purcell, H., *Golden Sonata* (Moffat, Op. 16, No. 31), Mainz: B. Schott's Söhne.
- Purcell, H., *Largo* (Moffat, Op. 16, No. 46), Mainz: B. Schott's Söhne.
- Purcell, H., *Air* (Moffat), Offenbach s/Main: Johann André.
- Purcell, H., *Goldene Sonate* (Jensen), Mainz: B. Schott's Söhne. (Klassische Violin-Musik).
- Purcell, H., *Sonate A-moll* (Jensen), Mainz: B. Schott's Söhne. (Klassische Violin-Musik).
- Purcell, H., *Sonate C-dur* (Jensen), Mainz: B. Schott's Söhne. (Klassische Violin-Musik).
- Purcell, H., *Sonate H-moll* (Jensen), Mainz: B. Schott's Söhne. (Klassische Violin-Musik).
- Rosenmuller, J., *Sonata G minor*, Hannover: Adolph Nagel. (Musik-Archiv 29).
- Rosenmuller, J., *Sonata E minor*, Hannover: Adolph Nagel. (Musik-Archiv 30).
- Sacchini, A., *Trio Sonata, Op. 1, G major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 49).
- Sammartini, G., *Trio in A minor*, Op. 3, No. 9, Leipzig: Breitkopf & Härtel. (Collegium Musicum 27).
- Sammartini, G., *Trio in Eb major*, Op. 1, No. 3, Leipzig: Breitkopf & Härtel. (Collegium Musicum 28).
- Sammartini, G., *Pastorale* (Moffat, Op. 16, No. 42), Mainz: B. Schott's Söhne.
- Sammartini, G., *Trio Sonata G minor* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Schickhad, J. C., *Trio Sonata C minor* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Shield, W., *Allegro Giocoso* (Moffat, Op. 16, No. 49), Mainz: B. Schott's Söhne.
- Stamitz, J., *Orchestra Trios, C major Op. 1 No. 1, A major Op. 1 No. 2, F major Op. 1 No. 3, D major Op. 1 No. 4, Bb major Op. 1 No. 5, G major Op. 1 No. 6, A minor Op. 4 No. 3, E major Op. 5 No. 3, C major Op. 9 No. 6*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 1, 2, 3, 4, 5, 6, 48, 7, 49).

- Stamitz, J., *Trio für Flöte, Violine (oder zwei Violinen), und Klavier*, Hannover: Adolph Nagel. (Musik-Archiv 33).
- Steffani, A., *Trio Sonata No. 4*, Hannover: Adolph Nagel. (Musik-Archiv 5).
- Steffani, A., *Trio Sonata No. 6*, Hannover: Adolph Nagel. (Musik-Archiv 12).
- Tartini, G., *Larghetto* (Moffat, Op. 16, No. 16), Mainz: B. Schott's Söhne.
- Tartini, G., *Three Suites, A-dur, D moll, D dur* (Pente), Verlag Anton J. Benjamin.
- Tartini, G., *6 Trio Sonatas* (Riemann), Langensalza: Herman Beyer & Söhne.
- Telemann, G. P., *Polnische Sonate Nr. 1 für Violine oder Flöte, Viola und Basso continuo*, Hannover: Adolph Nagel. (Musik-Archiv 50).
- Telemann, G. P., *Polnische Sonate Nr. 2 für zwei Violinen oder Flöten und Basso continuo*, Hannover: Adolph Nagel. (Musik-Archiv 51).
- Telemann, G. P., *Quartet in Bb minor* (flute, violin, cello, harpsichord or piano), Hannover: Adolph Nagel. (Musik-Archiv 24).
- Telemann, G. P., *Quartet in E minor* (flute, violin, cello, harpsichord or piano), Hannover: Adolph Nagel. (Musik-Archiv 10).
- Telemann, G. P., *Rondeau Gavotte* (Moffat, Op. 16, No. 41), Mainz: B. Schott's Söhne.
- Telemann, G. P., *Trio in Eb*, Leipzig: Breitkopf & Härtel. (Collegium musicum 14).
- Telemann, G. P., *Trio Sonata E minor* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Telemann, G. P., *Trio Sonata in E dur für Flöte, Violine (oder 2 Violinen) und Basso continuo*, Hannover: Adolph Nagel. (Musik-Archiv. 47).
- Tessarini, C., *Trio Sonata G major* (Moffat), Berlin: N. Simrock, (Meisterschule).
- Torelli, G., *Konzert* (Jensen), Mainz: B. Schott's Söhne. (Klassische Violin-Musik).
- Valentini, G., *Allegro scherzando* (Moffat, Op. 16, No. 43), Mainz: B. Schott's Söhne.
- Valentini, G., *Trio Sonata G major* (Moffat), Berlin: N. Simrock. (Meisterschule).
- Veracini, F., *Sonate C moll* (Jensen), Mainz: B. Schott's Söhne. (Klassische Violin-Musik).
- Vierdanck, J., *Trio Suite*, Leipzig: Fr. Kistner & C. F. W. Siegel. (Organum. Reihe 3, Nr. 4).
- Vivaldi, A., *Konzert A moll* (Nachez), Mainz: B. Schott's Söhne.
- Vivaldi, A., *Trio Sonata E minor* (Moffat), Berlin: N. Simrock. (Meisterschule 14).
- Vivaldi, A., *Trio Sonata D minor* (Moffat), Berlin: N. Simrock. (Meisterschule 4).

(The following items are added to show the survival of the Sonata a tre into the times of the Viennese classics.)

- Beethoven, Ludwig van, *Sonata a tre in six movements*, New York: Carl Fischer.
- Haydn, J., *Sechs Sonaten* (2 vols.) (Gulzow-Weismann), Leipzig: C. F. Peters.

THE CONCERTO GROSSO

- Abaco, Dall', *4 Concerti da chiesa aus Op. 2*, Leipzig: Breitkopf und Härtel.
- Avison, Charles, *Concerto in E minor for string orchestra; arr. & ed. by Peter Warlock*, London: Augener, Ltd.
- Corelli, Archangelo, *Concerto grosso in D, Op. 6, Nr. 1 für zwei Solo-Violinen, solo Violoncello, zwei Violinen, Viola, Violoncell (oder Streichorchester) und Cembalo*, Hannover: Adolph Nagel. (Musik-Archiv. 42).
- Corelli, Archangelo, *Concerto Grosso, No. 2, Weihnachtskonzert No. 8*, Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Geminiani, Francesco, *Concerto Grosso in C minor for String Orchestra* (M. Esposito), London: Oxford University Press, O30.
- Geminiani, Francesco, *Concerto Grosso, Op. 3, No. 5* (Concertino 2 violins, viola, cello), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).

- Handel, G., (All the Handel concertos are published by Breitkopf & Härtel) *Konzert F Dur. Allegro moderato, Alla hornpipe* (Strings, Oboes, Bassoons, Horns, Cembalo), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Humphries, Pelham, *Concerto for Strings* (L. Lebell), (Concertino two violins, Concerto two violins, viola and two cellos), London: Oxford University Press, O33.
- Manfredini, Fr., *Weihnachts Symphonie* (Concertino two violins), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Locatelli, P., *Concerto Grosso Nr. 8, F-moll with Pastorale aus Op. 1* (Concertino for two violins, two violas, and cello), Leipzig: C. F. Kahnt. (Perlen Alte Kammermusik).
- Locatelli, P., *Concerto grosso for string orchestra with piano (or harpsichord) by Pietro Locatelli, Op. 1, No. 2* (Franko), New York: G. Schirmer, 1928.
- Locatelli, P., *Concerto grosso for string orchestra with piano (harpsichord): (Egidi)*, . . . , Berlin-Lichterfelde: C. F. Vieweg, 1927. (Musikschätze der Vergangenheit).
- Pergolesi, G. B., *Concertino in F minor for string orchestra* (arr. for concert use by Sam Franko), New York: G. Schirmer, cop. 1916.
- Scarlatti, A., *Concerto grosso, F-moll* (Two violins, viola, cello, piano), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Telemann, Georg Philipp, *Concerto für Violine und Streichorchester*, Leipzig: D. Rahter.
- Torelli, Guiseppe, *Konzert Op. 6, Nr. 10 für 4 Streichinstrumente und Orgel oder Cembalo* (die Viola kann durch Violine III ersetzt werden), Hannover: Adolph Nagel. (Musik-Archiv 70).
- Torelli, Guiseppe, *Sinfonia, E-moll aus Concerti musicali, Op. 6, Bologna 1689* (Four part strings, piano) with *Weihnachtskonzert* (Two violins, viola, cello, piano), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Vivaldi, Antonio, *Concerto for strings by Vivaldi* (Dr. A. Mistowski), London: Oxford University Press, 1925.
- Vivaldi, Antonio, *Concerto for strings* (A. Mistowski), London: Oxford University Press, O4.
- Vivaldi, Antonio, *Concerto in A minor for string orchestra* (arr. for concert use by Sam Franko), New York: G. Schirmer, cop. 1909.
- Vivaldi, Antonio, *Concerto la mineur* (deux violons, orchestre à cordes ou deux violons et piano), Mayence: B. Schott et fils.

SUITES, EARLY SYMPHONIES AND OVERTURES FOR VARIOUS COMBINATIONS

- Bach, C. Phil. Em., *Einfonie Nr. 3 für vierstimmiges Streichorchester und Cembalo*, Hannover: Adolph Nagel. (Musik-Archiv 73).
- Bach, Joh. Chr., *Konzert Op. 7 No. 5, Es dur für Cembalo, 2 Violinen und Violoncelle*, Leipzig: C. F. Peters.
- Bach, J. S., *Instrumental Movements from the Cantatas for various combinations*, London: Oxford University Press. O8, O10, O11, O13, O15, O17, O18, O19, O20, O22, O23, O24.
- Becker, Diedrich, *Sonata à 4 für 3 Violinen und Basso continuo*, Leipzig: D. Rahter 6.
- Becker, Diedrich, *Sonata à 5 für Violinen und Basso continuo*, Leipzig: D. Rahter 7.
- Boccherini, L., *Sinfonia, C major*, Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Dittersdorf, Karl Ditters von, *Konzert für Cembalo zwei Violinen und Violoncello*, Hannover: Adolph Nagel. (Musik-Archiv 41).
- Erlebach, P. H., *Ouvertüren-Suite für Streicher, Nr. 3-Nr. 4* (Two violins, three violas, cello, bass, cembalo), Leipzig: Fr. Kistner & C. F. W. Siegel. (Organum, Reihe 3, Nr. 15, Nr. 16).

- Fischer, Johann Kasper Ferdinand, *Festmusik für Streicher und Bläser (ad. lib.) aus den "Journal du printemps"* (Five part strings, with two violas and parts for two trumpets), Wolfenbüttel-Berlin: Georg Kallmeyer.
- Handel, G. F., *Overture to "Hercules"* (Strings with two oboes), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Handel, G. F., *Overture to "Theodora"* (Four part strings), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Hasse, J. A., *Overture to "Euristeo"* (Four part strings), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Haydn, J., *Introduction to "The Seven Last Words of our Saviour on the Cross"* (Strings), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Holzbauer, Ignaz Jacob, *Sinfonia für Streichorchester*, Leipzig: D. Rahter.
- Keiser, Reinhard, *Suite aus "Der angenehme Betrug"* (2 vols.), Leipzig: D. Rahter.
- Krieger, Joh. Phil., *Suite aus "Lustige Feldmusik"* (Four part strings), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Locatelli, *Trauersymphonie* (Four part strings, organ or piano), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Löwe von Eisenach, J. J., *Zwei Suiten für zwei Violinen und Violoncello (zwei Violon oder III Violine und Viola ad. lib.) und Cembalo*, Hannover: Adolph Nagel. (Musik-Archiv 67).
- Lully, Jean Baptiste, *Folge Kleiner Instrumentalstücke für Streicher (five part with two violas) und Holzbläser ad. lib. aus der Opera "Armide et Renaud" 1686*, Wolfenbüttel-Berlin: Georg Kallmeyer.
- Marcello, A., *Largo aus einem Konzert* (violin chorus and piano), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Pezel, Joh., *Suite aus Delitiae musicales oder Lust Musik 1678* (Two violins, two violas, cello, harpsichord), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Pfeiffer, Joh., Mich., *Konzert für Cembalo, zwei Violinen und Violoncello ad lib.*, Hannover: Adolph Nagel. (Musik-Archiv 79).
- Purcell, Henry, *Fantasien für Streichinstrumente Heft 1, drei und vierstimmige Fantasien*, Hannover: Adolph Nagel. (Music-Archiv 58).
- Purcell, Henry, *Spielmusik für Kleines Streichorchester zum Trauerspiel "Abdelazer" 1695* (four part), Wolfenbüttel-Berlin: Georg Kallmeyer.
- Purcell, Henry, *Suite for strings from the dramatic music of Henry Purcell* (arr. and ed. by Albert Coates), London: Novello & Co., Ltd., cop. 1921.
- Richter, F. H., *Sinfonia da Camera für vierstimmiges Streichorchester und Cembalo* Hannover: Adolph Nagel. (Musik-Archiv 72).
- Riegel, H. J., *Sinfonia in D major*, Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Rosenmüller, Joh., *"Studentenmusik" in praktischer Neuausgabe für zwei Violinen, Violoncello und Klavier (zwei Violon oder III Violine und Viola so wie Kontrabass ad lib.) Heft I (Suite III)*, Hannover: Adolph Nagel. (Musik-Archiv 61).
- Rosenmüller, Joh., *Suite aus Studentenmusik 1654* (For two violins, two violas, cello, piano), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Schnittelbach, Nathanael, *Suite für Streicher und Cembalo*, Leipzig: Fr. Kistner & C. F. W. Siegel. (Organum, Reihe 3, Nr. 17).
- Telemann, Georg Phil., *Erste Suite* (Two violins, viola, cello, piano), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Telemann, Georg Phil., *Zweite Suite aus VI Ouvertures à 4 ou 6, c. 1730* (Two violins, viola, cello, piano), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).
- Valentini, G., *Weinachts Pastorale* (Two violins, cello, piano), Leipzig: C. F. Kahnt. (Perlen Alter Kammermusik).

MISCELLANEOUS MUSIC FOR WIND INSTRUMENTS ALONE AND IN VARIOUS COMBINATIONS

(A) MUSIC FOR TWO MUSETTES

Chédeville Le Jeune, Mr., *Amusements Champêtres, suites for two musettes or vielles* (Transcribed for two oboes by Marguerite Roesgen-Champion), Paris: Éditions Maurice Senart.

Chédeville, Nikolaus, *Zwei Pastoral Sonaten für 2 Flöten oder Violinen oder Oboen*, Hannover: Adolph Nagel. (Musik-Archiv 26).

(B) MUSIC FOR MUSETTE OR VIELLE WITH BASS

(From the series "Amusements des Musiciens Français").

Aubert, Jacques, *Les Amusettes No. 4*, Paris: Éd. Maurice Senart, 3266.

Aubert, Jacques, *Les Amusettes No. 5*, Paris: Éd. Maurice Senart, 3267.

Baton, Charles *La Vielle Amusante* (6e Suite), Paris: Éd. Maurice Senart, 3268.

Baton, Charles, *Suite No. 5*, Paris: Maurice Senart, 3269.

Chédeville (le Jeune), Nicolas, *5e Suite avec la Basse Continue*, Paris: Éd. Maurice Senart, 3265.

Chédeville (le Jeune), Nicolas, *Les Amusements Champêtres*, Paris: Maurice Senart, 3264.

Hotterre le Romain, Louis, *Erste Suite in D-dur für Flöte (Oboe Violine oder andere Melodie-instrument und Cembalo)*, Hannover: Adolph Nagel. (Musik-Archiv 48).

(C) MUSIC FOR WIND CHOIR, FOR WIND WITH STRINGS

(See also the sections on the music for recorder, on the trio sonata, and on early suites, symphonies and overtures.)

Isaac, Heinrich, *Sechs Instrumentalsätze* (Dischner), Kassel: Bärenreiter Verlag. *Klingend Spiel: allerlei alte Tanz und Bläserstücklein auch von Streichern auszuführen, zu vier stimmen hrsg. von Fritz und Wilhelm Antoni*, Augsburg: Bärenreiter Verlag, 1926.

Krieger, Johann Philipp von, *Partie F-dur "Feldmusik" (1704) No. III für Bläser oder Streicher bzw. Bläser und Streicher mit Cembalo*, Leipzig: F. Kistner & C. F. W. Siegel. (Organum, Reihe 3, Nr. 9).

Pezel, Johann, *Turmmusik Auswahl von 18 Stücken für fünfstimmigen Bläserchor aus "Hora Decima"* (Meyer), Leipzig: Breitkopf & Härtel.

Corette, *L'Allure, 2e Concerto Comique* (J. Peyrot, J. Rebatat) (3 violins, flutes or oboes), Paris: Éd. Maurice Senart. (Ed. Nationale de Musique Classique 4114).

Haydn, Joseph, *Die Londoner Trios für zwei Flöten und Violoncello*, Hannover: Adolph Nagel. (Musik-Archiv 71).

Mozart, W. A., *5 Contretänze für 2 Violinen, Basso, Flöte und Trommel*, Leipzig: D. Rahter.

Telemann, Georg Philip, *Presto für Flöte (od. Solo-Violine) und Streicher*, Leipzig: D. Rahter.

THE EIGHTEENTH CENTURY

THE CLASSIC COMPOSERS STRING QUARTETS

The complete works of Mozart, Haydn, and Beethoven are the final authorities in settling questions of notation or checking editorial additions. Practical versions of their works are published in a wide variety of editions and under the hands of many different editors. These editions, in general in parts only, should be supplemented by miniature scores, not only for the teacher, but for the use of each player. It is cheaper to start with a collection of quartets, then if necessary to add single numbers.

Haydn, J.,

- 16 *Selected String Quartets* (David), Leipzig: Breitkopf & Härtel.
- 15 *berühmte Streichquartette* (2 vols.), Leipzig C. F. Peters.
- Op. 74, Nos. 1-3, Op. 54, Nos. 1-3, Wien-Leipzig: Universal Edition.
- Op. 76, 6 Quartette (2 vols.), Wien-Leipzig: Universal Edition.
- Divertimento in Es dur für vier Streich-instrumente*, Hannover: Adolph Nagel. (Musik-Archiv 84).

Mozart, W. A.,

- 23 *String Quartets* (2 vols.), Vol. 1, 13 Quartets, Vol. 2, 10 Quartets (Hermann), Leipzig: Breitkopf & Härtel.
- 10 *berühmte Streichquartette*, Leipzig: C. F. Peters.
- Die anderen 17 Streichquartette*, Leipzig: C. F. Peters.
- 10 *berühmte Quartette*, Wien-Leipzig: Universal Edition.

For a study of the Mozart Quartets see,—

Dunhill, T. F., *Mozart String Quartets* (2 vols.), London: Oxford University Press. (Musical Pilgrim Series).

Beethoven, L. van,

Here the beginner must be satisfied with Op. 18. More advanced quartets will make their own choices among the later works.

Sämtliche Streich-Quartette (Joachim-Moser), Band 1, Op. 18, Nr. 1-6, Leipzig: C. F. Peters.

Op. 18, Nr. I-VI in 1 Band, Wien-Leipzig: Universal Edition.

For studies of these Beethoven Quartets see Hadow, W. H., *Beethoven, The Quartets*, Op. 18, London: Oxford University Press. (The Musical Pilgrim Series).

SECONDARY COMPOSERS OF THE CLASSIC PERIOD— STRING QUARTETS

Here must be grouped such quartet composers as Vanhal, Abel, Stamitz, Carl Ph. Em. Bach, Johann Christian Bach, Dittersdorf and others. Little of their work is obtainable today, and this is the more regrettable because much of it makes ideal material for amateur quartet playing. The final items however have been reprinted.

Bach, Carl Ph. Em., *Zwei Streichquartette* . . . (Riemann), Langensalza: Hermann Beyer & Söhne. (Fürs Haus, Heft 53).

Asplmayer, Franz, *Quartet in D major*, Op. 2, No. 2, Leipzig: Breitkopf & Härtel. (Collegium Musicum 40).

Dittersdorf, K. D. von, *Streichquartette*, Leipzig: C. F. Peters.

Fasch, Joh. Friedr., *Sonata à 4 in D*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 13).

Forster, Christian, *Suite in G*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 22).

Schobert, Johann, *Quartet Op. 7, No. 2*, Leipzig: Breitkopf & Härtel. (Collegium Musicum 50).

Tartini, G., *Zwei Quartette für zwei Violinen, Viola und Violoncell* . . . (Pente), Leipzig: F. E. C. Leuckart, 1898.

Boccherini, L., 9 *Ausgewählte Quartette*, Leipzig: C. F. Peters.

Boccherini, L., *Leichte Tanzweisen* (Volbach), Mainz: B. Schott's Söhne.

Haydn, Michael, *Divertimento in D*, Hannover: Adolph Nagel. (Musik-Archiv 7).

CLASSIC STRING TRIOS (to Schubert)

- Beethoven, L. van, *Op. 3, 8, 9, 25* (the latter for flute, violin, viola) (Fitzner), Wien-Leipzig: Universal Edition.
Beethoven, L. van, *Trios und Serenaden*, Leipzig: C. F. Peters.
Beethoven, L. van, *String Trios*, Leipzig: Breitkopf & Härtel.
Boccherini, Op. 9, *6 Trios* (Altmann), Braunschweig: Henry Litolf's Verlag.
Boccherini, Op. 38, *6 Trios* (Altmann), Braunschweig: Henry Litolf's Verlag.
Haydn, *Zwei Divertimenti* (R. Heuberger), Leipzig: C. F. Peters.
Mozart, *Divertimento in Eb major*, Leipzig: C. F. Peters.
Pleyel, J., Op. 11, *3 Trios*, Braunschweig: Henry Litolf's Verlag.
Schubert, Franz, *Trio Bb major* (1817), Leipzig: Breitkopf & Härtel.
Wanhall, *15 Kleine Trios*. Braunschweig: Henry Litolf's Verlag.

THE PIANO QUARTET

- Beethoven, L. van, *Op. 16 Quartet in Eb major* (after the quintet), Leipzig: C. F. Peters.
Beethoven, L. van, *Klavierquartette IV, Es dur n.d. Quintett Op. 16*, Wien-Leipzig: Universal Edition. (The other piano quartets by Beethoven are less interesting).
Mozart, W. A., *Klavierquartette I/V*, Wien-Leipzig: Universal Edition. (Also in two volumes).
Mozart, W. A., *Quartets in G minor and Eb major*, Leipzig: C. F. Peters.

THE PIANO QUINTET

The form was not much employed by the great classic composers. There is however the Beethoven Quintet Op. 16 for piano and woodwind, and the Mozart works for similar combinations. The Boccherini quintets for piano and strings are desirable for those who possess old editions of them.

THE STRING QUINTET

- Mozart is the most significant writer in this class for school ensembles.
Beethoven, L. van, *Op. 4*, Wien-Leipzig: Universal Edition.
Beethoven, L. van, *Op. 29*, Wien-Leipzig: Universal Edition. (Same, Breitkopf & Härtel Edition 51/52 and 53/54 respectively).
Mozart, W. A., *5 Selected Quintets* (F. David), Leipzig: Breitkopf & Härtel.
Mozart, W. A., *Sämtliche Streich-Quintette* (2 Bände), Leipzig: C. F. Peters.

THE PIANO TRIO

For practical purposes we may begin with Haydn, since the earlier trios of the Mannheim School although published in score have not been reprinted in a practical edition. In the Haydn Trios and to a lesser extent in those by Mozart one finds a lack of independence in the cello part, and a tendency to alternate solo passages for the piano with concerted passages. Thus the strings have long rests to count, and their entries may tend to be uncertain. In the later trios of Beethoven and in most trios written after his time, the piano parts are too difficult for any except the very best student pianists. It is however with Haydn, Mozart, and the early Beethoven that our students will have most to do.

- Haydn, 31 *Trios* (F. David), Leipzig: Breitkopf & Härtel.
Sämtliche Trios (3 vols.), Leipzig: C. F. Peters.
Sämtliche Trios (3 vols.) (Steffek, Glossner, Luga), Leipzig: Universal Edition.
Op. 53, 3 Trios (Schulz & Klingenberg), Braunschweig: Henry Litolf's Verlag.
- Mozart, W. A., 7 *Trios* (A. Dorffel), Leipzig: Breitkopf & Härtel.
Sämtliche Trios (F. David), Leipzig: C. F. Peters.
Sämtliche Klaviertrios (Glossner, Steffek, Luka), Wien-Leipzig: Universal Edition.
- Beethoven, Ludwig van,
 Beginners will find the three trios of *Op. 1* best suited to their needs.
Op. 1, No. 1, Eb major, Leipzig: Breitkopf & Härtel.
Op. 1, No. 2, G major, Leipzig: Breitkopf & Härtel.
Op. 1, No. 3, C minor, Leipzig: Breitkopf & Härtel.
 (The same trios may be had singly in the Universal Edition, Vienna-Leipzig and in the edition of G. Schirmer, New York).

EARLIER PIANO TRIOS

- Richter, Franz Xaver, *Sonata da Camera in A major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum, 16).
 Bach, Joh. Chr., *Trio in D major*, Leipzig: Breitkopf & Härtel. (Collegium Musicum, 19).

CHAMBER MUSIC WITH GUITAR.

Most of this music is from the late eighteenth and early nineteenth century. It is a charming literature which deserves the attention of amateurs and of teachers. Its wider performance however depends on a revival of the guitar and on a realization of its possibilities in chamber music.

- Boccherini, L., *Erstes, Zweites, und Drittes Quintett (D, C, and Eb major) for 2 violins, viola, cello, and guitar* (Neeman), Berlin-Lichterfelde: C. F. Vieweg.
- Call, Leonard de, *Trio für Flöte od. Violin, Bratsche und Gitarre, Op. 134* (Albert), Leipzig-Berlin: Jul. Heinr. Zimmermann.
- Call, Leonard de, *Trio für 2 Violinen und Gitarre* (Schwartz-Reiflingen), Leipzig-Berlin: Jul. Heinrich Zimmermann.
- Call, Leonard de, *Serenade für Flöte (Violine) Bratsche und Gitarre, Op. 75* (Schmid-Kayser), Berlin-Lichterfelde: C. F. Vieweg.
- Call, Leonard de, *Notturmo für Flöte (Violine) Bratsche und Gitarre, Op. 93*, Berlin-Lichterfelde: C. F. Vieweg.
- Call, Leonard de, *Notturmo für Flöte (Voline) Bratsche und Gitarre, Op. 85*, Berlin-Lichterfelde: C. F. Vieweg.
- Call, Leonard de, *Notturmo für Flöte (Voline) Bratsche und Gitarre, Op. 89*, Berlin-Lichterfelde: C. F. Vieweg.
- Carulli, Ferdinand, *Notturmo, A moll, Violine, Flöte und Gitarre* (Schmid-Kayser), Berlin-Lichterfelde: C. F. Vieweg.
- Carulli, Ferdinand, *Notturmo, C dur, Flöte, Violine und Gitarre* (Schmid-Kayser), Berlin-Lichterfelde: C. F. Vieweg.
- Carulli, F., *Fünf Serenaden, Flöte und Gitarre* (Schmid-Kayser), Berlin-Lichterfelde: Chr. Friedrich Vieweg.
- Carulli, F., *Sonaten 1 und 2 für Gitarre und Hammerklavier* (Albert), Leipzig-Berlin: Jul. Heinr. Zimmermann.
- Diabelli, Anton, *Sonatine für Gitarre und Hammerklavier* (Albert), Leipzig-Berlin: Jul. Heinr. Zimmermann.

- Graghani, *Op. 8, 1-2-3, Sonaten für Violine und Gitarre* (Albert), Leipzig-Berlin: Jul. Heinr. Zimmermann.
- Kreutzer, J., *Trio für Flöte, Clarinette od. Bratsche und Gitarre* (Albert),¹ Leipzig-Berlin: Jul. Heinr. Zimmermann.
- Küffner, Joseph, *Notturmo für Violine (Flöte) Bratsche und Gitarre, Op. 110* (Schmid-Kayser), Berlin-Lichterfelde: C. F. Vieweg.
- Küffner, Joseph, *Serenade für Violine (Flöte) Bratsche und Gitarre, Op. 4*, (Schmid-Kayser), Berlin-Lichterfelde: C. F. Vieweg.
- Küffner, Joseph, *Serenade für Violine (Klarinette) Bratsche und Gitarre, Op. 21* (Schmid-Kayser), Berlin-Lichterfelde: C. F. Vieweg.
- Matyegka, Wengeslaus, *Trio für Flöte, Bratsche und Gitarre, Op. 26* (Albert), Leipzig-Berlin: Jul. Heinr. Zimmermann.
- Molino, *Trio für Flöte, Bratsche und Gitarre* (Albert), Leipzig-Berlin: Jul. Heinr. Zimmermann.
- Schnabel, Jos., *Quintet for two violins, viola, violoncello and guitar* (Albert), Leipzig-Berlin: Jul. Heinr. Zimmermann.
- Schubert, Franz, *Quartet für Flöte, Gitarre, Bratsche und Violoncell* (Kinsky), München: Drei-Masken Verlag. (This quartet is really by Matyegka. Schubert wrote the cello part. It is usually catalogued under Schubert's name).
- Schwarz-Reiflingen (ed.), *Sechs Leichte Tänze und Marsche aus der Haus und Kammermusik vor 100 Jahren. Ausgabe für 2 Violinen und Gitarre, Violine Bratsche und Gitarre, Flöte Violine und Gitarre, Flöte Bratsche und Gitarre*, Magdeburg: Heinrichshofer's Verlag.

ROMANTIC AND MODERN CHAMBER MUSIC

This list is glaringly unrepresentative; some of it is made up of teaching pieces. It is intended only to furnish a list of easy works, to introduce a literature which is predominantly difficult. More advanced quartets should consult the standard guides to chamber music listed at the beginning of the chapter.

STRING QUARTETS

- Alexanian, Diran, *Petite Suite Arménienne*, Paris: A. Z. Mathot.
- Bütting, *Op. 26, Kleine Stücke*, Mainz: B. Schott's Söhne.
- Cords, *Leichtes Streichquartett für Anfänger*, Mainz: B. Schott's Söhne.
- Dancla, *Drei Leichte Quartette Op. 208, I C-dur, II G-dur, III D-dur*, Mainz: B. Schott's Söhne.
- Gade, N., *Quartet Nr. 1 Op. 63, D-dur*, Leipzig: Breitkopf & Härtel.
- Hindemith, Paul, *Schulwerke des Instrumental-Zusammenspiels, Op. 44*
I Neun Stücke in der ersten Lage für den Anfang (für zwei Geigen oder zweistimmigen Geigenchor).
II Acht Kanons in der ersten Lage für wenig Fortgeschrittene (für zwei Geigen oder Zweistimmigen Geigenchor mit begleitender 3 Geige oder Bratsche).
III Acht Stücke in der ersten Lage für Fortgeschrittenere (für zwei Geigen Bratsche und Violoncello einzeln und chörisch besetzt).
IV Fünf Stücke in der ersten Lage für Fortgeschrittene für Streichorchester, Wolfenbüttel-Mainz: Gemeinschafts Verlag, Schott-Kallmeyer.
- Howell, Dorothy, *Dance for String Quartet from "Christmas Eve,"* London: Oxford University Press.
- Pogojeff, *Quartettino in C Op. 5*, Leipzig: M. P. Belaieff.
- Rowley, Alec, *Phyllis and Corydon*, London: Oxford University Press.
- Schröder, *6 kleine leichte und instruktive Quartette, Op. 8* (Heft I and II), Mainz: B. Schott's Söhne.
- Schubert, F., *Quartet in Eb, Op. 125, No. 1*, Leipzig: Breitkopf & Härtel.
- Les Vendredis* (2 vols.) (A collection of short pieces by such writers as Borodine, Glazounow, Rimsky-Korsakow, etc.), Leipzig: M. P. Belaieff.

Volkman, F. R., *Quartet in E minor. Op. 35* (especially the first three movements), Mainz: B. Schott's Söhne.
Quartet in G major, Op. 34 (third movement), Mainz: B. Schott's Söhne.
 Weidig, *Quartettino in Form einer Suite, Op. 11*, Mainz: B. Schott's Söhne.

THE PIANO TRIO

Berens, *Schuler-Trios, Trio Nr. 1, F-dur, Trio Nr. 2, G-moll, Trio Nr. 3, D-dur*, Leipzig: C. F. Peters.
 Gade, N., *Novelletten, Op. 29*, Leipzig: Breitkopf & Härtel. (Also C. F. Peters).
 Gade, N., *Trio in F-dur, Op. 42*, Leipzig: Breitkopf & Härtel.
 Gurlitt, C., *2 Miniature Trios, Op. 200*, Braunschweig: Henry Litolf's Verlag. (Same B. Schott's Söhne).
 Hofmann, *Schuler-Trios, Trio Nr. 4, D-moll, Trio Nr. 5, G-dur, Trio Nr. 6, D-dur*, Leipzig: C. F. Peters.
 Hill, Alfred, *Miniature Trio No. 1* (Violin or clar., cello and piano), New York: G. Schirmer.
 Hill, Alfred, *Miniature Trio No. 2 in C major* (Violin, flute, oboe or clarinet with cello or bassoon and piano), New York: G. Schirmer.
 Kohler, *Zwei leichte Trios. G-dur, B-dur*, Mainz: B. Schott's Söhne.
 Klengel, Jul., *Op. 35, No. 1, C major, Op. 35, No. 2, G major, Op. 39, No. 1, F major, Op. 39, No. 2, D major, Op. 42, No. 1, E minor, Op. 42, No. 2, G minor*, Leipzig: Breitkopf & Härtel.
 Klassert, *Kindertrio, Op. 10*, Mainz: B. Schott's Söhne.
 Reinicke, *Trio Es dur Op. 249*, Leipzig: Breitkopf & Härtel. (K. M.)
 Sitt, *Schuler-Trios, Trio Nr. 7, G-dur, Trio Nr. 8, B-dur*, Leipzig: C. F. Peters.
 Tours, *Petite Duo Symphonique*, Mainz: B. Schott's Söhne.

More advanced trios will not be satisfied with these works. They should study carefully the trios of Mendelsohn, Schubert, Schumann, the F major Trio of Saint-Saëns, and then turn to one of the standard guides.

TRIOS FOR TWO VIOLINS AND PIANO

Godard, B., *Sechs Duette mit Klavier*, Leipzig: C. F. Peters.
 Sinding, *Sérénade Op. 92 A-dur*, Leipzig: C. F. Peters.

THE PIANO QUINTET, STRING ORCHESTRA AND PIANO

Achron, Joseph, *Kindersuite, Bearbeitung für 2 Violinen, Viola, Violoncello, Klarinette*, Boston: C. C. Birchard & Co.
 Bloch, Ernest, *Concerto grosso for string orchestra with piano*, Boston: C. C. Birchard & Co.
 Coleridge-Taylor, S., *Four Characteristic Waltzes*, London: Novello and Co., Ltd. (Novello Albums 18, 19, 20, 21).
 Cowen, Frederick H., *Four English Dances*, London: Novello & Co., Ltd. (Novello Albums 14, 15, 16, 17).
 Dolmetsch, Arnold, *Suite of Four Pieces*, London: Novello & Co., Ltd. (Novello Album 1).
 Dunhill, Thomas F., *Three Pieces, Op. 67* (with organ obligato), London: Stainer & Bell. (Polychordia 206).
 Elvey, George, *Gavotte*, London: Novello & Co., Ltd. (Novello Albums 13).
 Farjeon, Harry, and Milne, Helen, *Elegy and Aubade*, London: Stainer & Bell. (Polychordia 160).
 Gatty, Nicholas, *The Haslemere Suite*, London: Stainer & Bell. (Polychordia 208).
 German, Edward, *Three Dances from the Music to Henry VIII*, London: Novello and Company, Ltd. (Novello Albums 3).

- Goldmark, Carl, *Piano Quintet, Op. 30, Bb major*, Wien-Leipzig: Universal Edition.
- Juon, Paul, *Kleine Symphonie*, Berlin: Schlesinger. (Gradus ad Symphoniam, Unterstufe, Vol. VIII).
- Juon, Paul, *Serenade*, Berlin: Schlesinger.
- Rowley, Alec, *Pastoral Suite*, London: Stainer & Bell. (Polychordia 130).
- Schumann, Robert, *Piano Quintet, Op. 44* (difficult), Leipzig: C. F. Peters.
- Stoessel, Albert, *Suite Antique* (two solo violins, piano, flute, oboe, clarinet, bassoon, horn & strings, but playable with strings and piano), New York: G. Schirmer, Inc.

PHONOGRAPH RECORDS OF WESTERN INSTRUMENTAL FOLK MUSIC

Some of the following records are of folk tunes, some of folk tunes arranged and paraphrased by trained composers, some are composed tunes in folk style. Their function is to stimulate an interest which may be directed towards the playing of authentic folk material.

CZECH MUSIC

- Smetana, Bedrich, *Slepnicka* (Caffaret, piano, 12" Polydor 95051).
- Bohemian Dance* (Backhaus, piano, 12" Victor 7121).
- Dvorak, Antonin, *Slavonic Dance, Op. 40, No. 1* (Stock, Chicago Symphony, 12" Victor 6649).
- Weinberger, Jaromir, *Schwanda the Bagpipe Player, Polka, Furiant* (Blech, Berlin State Orchestra, 10" Gramophone Co. AM2686).

ENGLISH MUSIC

- Folk Dances* (Williams, National Folk Dance Orchestra, three 10" discs Gramophone Shop Album 90).

GYPSY MUSIC

- Spanish Gypsy Songs* (Nina de los Peines, with Mandoline, Guitar and Badajos, four 10" discs, Gramophone Shop Album 2-10).
- See also the list of Gypsy records in Brown, *Deep Song*, Appendix II).

HUNGARIAN MUSIC

- Bartok, Bela, *Hungarian Folk Tunes* (Szigeti, violin, Bartok, piano, 10" Columbia LX31).
- Brahms, Johannes, *Hungarian Dances 1, 3* (Krauss, Vienna Philharmonic, 10" Gramophone Co. B3145).
- Hungarian Dances 5, 6* (Harty, Halle Orchestra, 10" Columbia 2020D).
- Twelve Hungarian Czardas and Folk Songs* (Berkes-Bela, Czardas Orchestra, Keraly Erno, tenor, six 10" discs, Gramophone Shop Album 120).

SPANISH MUSIC

- Albeniz, Isaac, *Jota Aragonesa; Tango* (Dushkin, violin, 10" Gramophone Co. E523).
- Navarra; Seville* (Arthur Rubinstein, piano, 12" Victor 7249).
- Seguidillas; Malaguena* (Cortot, piano, 10" Columbia DA1121).
- De Falla, Manuel, *Suite Populaire Espagnole* (Benedetti, violin, Faure, piano, 12" Columbia 67659D).
- La Vie Brève, Dances and Interlude* (Cloezy, orchestra, 12" Odéon 170051).
- Granados, Enrique, *Spanish Dances* (Goosens, New Light Symphony Orchestra, two 12" Victor 35977/8).
- Eight Typical Spanish Dances* (Spanish Ballet Orchestra, La Argentina, castanets, four 10" discs, Gramophone Shop Album 48).

RUSSIAN MUSIC

- Borodine, Alexander, *Prince Igor, Ballet Music* (Coates, London Symphony, 12" Victor 9474).
Glinka, Michael, *Kamarinskaja* (Coates, London Symphony, 12" Gramophone Co. D185).
Moussorgsky, Modeste, *La Foire de Sorotchinski, Gopak* (Wolff, Société des Concerts Lamoureux, 12" Polydor 66968).

PHONOGRAPH RECORDS OF ORIENTAL MUSIC

CHINESE MUSIC

- Mei Lan Fang (voice and Chinese orchestra), *Tu Chow Feng* (two parts), *Yu Tang Chuen* (two parts), *Chuen Chiu Pei, Ma Ku Shien Shou, Hai Sye* (two parts), (four 10" discs, Gramophone Shop Album 181).
The Chinese Album, Vocal and Instrumental (six 10" discs, Gramophone Shop Album).

JAPANESE MUSIC

- Collection of Typical Japanese Music: Folk Songs and Dances* (six 10" discs, Gramophone Shop Album).

JAVANESE MUSIC

- Gamelan Music* (three 10" and three 12" discs, Gramophone Shop Album 66).

RECORDS HELPFUL IN THE STUDY OF SIXTEENTH AND SEVENTEENTH CENTURY MUSIC.

Here are included only recordings with the original instrumentation, transcriptions or adaptations being omitted as far as possible. A few records of polyphonic vocal music are included to supplement the meager number of records of instrumental ensembles. A few harpsichord and clavichord records are also included.

- Bach, Johann Sebastian, *Sonata in C minor* (Amar, violin, Ramin, harpsichord, 12", Polydor 19869).
Bach, Johann Christian, *Sinfonia* (Mengelberg, Concertgebouw Orchestra, 12" Columbia 67473D).
Boccherini, Luigi, *Quartet in Eb* (Poltronieri Quartet, two 12" discs, National Gramophonic Soc. 92, 93).
Corelli, Archangelo, *Grave from Sixth Sonata, Op. 5* (Pincherle, violin, Delcourt, harpsichord, 10" Columbia 19234).
Concerto Grosso No. 8, Nuit de Noël (Dr. Weissman, Symphony Orchestra with two solo violins and solo cello, two 12" discs, Parlophone Co., Ltd. P9422/3).
Dering, Richard, *Fantasy for Six Viols* (Arnold Dolmetsch and family, 12" Columbia 9837; with Morley, *Fantasies for Two Viols*).
Dittersdorf, Karl D. Von, *String Quartet in Eb Major* (Deman Quartet, three 10" discs, Polydor 90048/9/50).
Gibbons, Orlando, *O Lord Increase My Faith. O Clap Your Hands. God Is Gone Up.* (York Minster Choir, 12" Gramophone Co. 1337).
Lasso, Orlando Di, *Madrigals: Echo, Quand mon mari, Tu as tout seul* (Louis de Vocht and Cecelia Chorus, 10" Columbia D19214).
Matona mia cara (with Sorczycki Motet, mixed chorus, 10" Gramophone Co. AM2028).
Locke, Matthew, *Quartet No. 6* (International String Quartet, 12" National Gramophonic Soc. 143).

- Montclair, Michel Pinolet De, *Les Plaisirs Champêtres* (Société des Instruments Anciens, three 12" discs, Gramophone Shop Album 24; with Martini, *Plaisir d'Amour* and Destouches, *Menuet du Pays de Tendre*).
- Morley, Thomas, *Fantasies for Two Viols, Il Doloroso, La Caccia* (A. Dolmetsch with Mrs. A. Dolmetsch, A. Dolmetsch with R. Dolmetsch, 12" Columbia 9837; with Dering, *Fantasy*).
- Purcell, Henry, *Suite for Strings* (John Barbirolli with chamber orchestra, two 12" discs, National Gramophonic Soc. 96/7; with Marcello, *Allegretto*).
- Stamitz, Carl, *Sonata in D major, Minuet with Variations* (Goldis, viola d'amour, 12" Polydor 22683; with Sonata in D major, Adagio).
- Victoria, Tomas Luis De, *Motet, O Vos Omnes* (M. l'Abbé Delépine, Singers of the Saint-Chapelle, 12" Columbia LFX18; with Van Berchem, *O Jesus Christe*).
O magnum misterium, Caligaverunt oculi mei (Luis Millet with Orfeo Catala of Barcelona, 12" Gramophone Co. AB578).
- English Singers, *Twenty-four Madrigals and Folksong Arrangements* (ten 10" discs, Roycroft).
- St. George's Singers, *Sixteenth Century Songs, Fifteen Madrigals and Motets* (six 10" discs, Columbia).
- Columbia History of Music, including Norcome, *Divisions on a Ground* (Viola da gamba and lute) and Weelkes, *Fantasy for a Chest of Six Viols* (eight 10" discs, Columbia, with album and an explanatory book by Percy Scholes).

RECORDS OF CLASSIC CHAMBER MUSIC

- Beethoven, Ludwig van, *Quartet in F major, Op. 18, No. 1* (Lener Quartet, three 12" discs, Columbia Masterworks 58).
Quartet in G major, Op. 18, No. 2 (Lener Quartet, three 12" discs, Columbia Masterworks 66).
Quartet in G major, Op. 18, No. 2 (Flonzaley Quartet, four 10" discs, Victor Musical Masterpieces M-7).
Quartet in D major, Op. 18, No. 3 (Lener Quartet, three 12" discs, Columbia Masterworks 59).
Quartet in C minor, Op. 18, No. 4 (Lener Quartet, three 12" discs, Columbia Masterworks 59).
Quartet in C minor, Op. 18, No. 4 (Rose Quartet, three 12" discs, Gramophone Shop Album 38; with Bach, *Air on the G string*).
Quartet in A major, Op. 18, No. 5 (Capet Quartet, four 10" discs, Gramophone Shop Album 106).
Quartet in Bb major, Op. 18, No. 6 (Lener Quartet, three 12" discs, Columbia Masterworks 60).
Trio in Bb major, Op. 11 (Munich Chamber Music Combination; clarinet, cello, piano, three 12" discs, Polydor 95222-4).
Trio in D major, Op. 70, No. 1 (Hirt Trio, four 12" discs, Polydor 95346-9; with Schubert, *Der Lindenbaum* as piano solo).
Trio in Bb major, Op. 97 (Thibaut, violin, Casals, cello, Cortot, piano, five 12" discs, His Master's Voice Album Set 52).
Trio in Bb major, Op. 97 (Sammons, Squire, Murdoch, five 12" discs, Columbia Masterworks 52).
Septet in Eb, Op. 20 (Members of Madrid Philharmonic Orchestra directed by Perez Casas, five 12" discs, Victor Musical Masterpieces S-3).
- Boccherini, Luigi, *Quartet in Eb* (Poltronieri Quartet, two 12" discs, National Gramophonic Soc. 92-93).
- Dittersdorf, Karl D. von, *Quartet in Eb major* (Deman Quartet, three 10" discs, Polydor 90048-50).
- Haydn, Franz Josef, *Quartet in F major, Op. 3, No. 5* (Lener Quartet, two 12" discs, Columbia 9658-9).
Quartet in C major, Op. 33, No. 3 (Roth Quartet, two 12" discs, Edison 47006-7).

- Quartet in C major, Op. 54, No. 2* (Musical Art Quartet, three 12" discs, Columbia Masterworks 69).
- Quartet in D major, Op. 64, No. 5* (Capet Quartet, three 10" discs, Gramophone Shop Album 107).
- Quartet in G minor, Op. 74, No. 3* (Buxbaum Quartet, three 12" discs, Gramophone Shop Album 68).
- Quartet in G major, Op. 76, No. 1* (Budapest Quartet, three 12" discs, Gramophone Shop Album; with Dittersdorf, *Allegro*).
- Quartet in G major, Op. 76, No. 1* (Poltronieri Quartet, two 12" discs, Columbia 9777-8).
- Quartet in D major, Op. 76, No. 2* (Elman Quartet, two 12" discs, Victor 6701-2).
- Quartet in C major, Op. 76, No. 3, Andante cantabile* (Elman Quartet, 12" Victor 6634).
- Quartet in Bb, Op. 76, No. 4* (International Quartet, three 12" discs, Gramophone Shop Album 21; with Purcell, *Fantasia* 9).
- Quartet in Bb, Op. 76, No. 4* (Buxbaum Quartet, three 12" discs, Gramophone Shop Album 67).
- Quartet in D major, Op. 76, No. 5* (Lener Quartet, three 12" discs, Columbia Masterworks 125).
- Quartet in Eb, Op. 76, No. 6* (International String Quartet, three 12" discs, National Gramophonic Soc.; with Purcell, *Fantasia* 4).
- Mozart, Wolfgang Amadeus, *Quartet in G major, K387, Second and Fourth Movements* (Guarneri Quartet, 12" Brunswick 90069).
- Quartet in G major, K387* (Lener Quartet, four 12" discs, Columbia Masterworks 144).
- Quartet in G major, K387* (Wendling Quartet, three 12" discs, Polydor 95306-8).
- Quartet in D minor, K421* (Flonzaley Quartet, two 12" discs, Gramophone Co. DB1357-8).
- Quartet in D minor, K421* (Lener Quartet, three 12" discs, Columbia 1965-7).
- Quartet in Eb major, K428* (Amar Quartet, three 12" discs, Polydor 66568-70).
- Quartet in Bb, K458* (Lener Quartet, three 12" discs, Columbia Masterworks 134).
- Quartet in Bb, K458* (Budapest Quartet, three 12" discs, Gramophone Shop Album 9).
- Quartet in C major, K465* (Deman Quartet, four 12" discs, Polydor 95301-4; with Mozart, *Adagio in E major*, violin and piano).
- Quartet in C major, K465* (Capet Quartet, four 12" discs, British Columbia Masterworks Album).
- Quartet in D major, K575* (Buxbaum Quartet, three 12" discs, Polydor 95115-7).
- Quartet in D major, K575* (Brosa Quartet, two 12" discs, Brunswick 90015-6).
- Quartet in F major, K590* (Amar Quartet, three 12" discs, Gramophone Shop Album 70).
- Flute Quartet in D major* (Leroy, Mangeot, Howard, Withers, two 12" discs, National Gramophonic Soc. 112-3).
- Clarinet Quintet in A major, K581* (Lener Quartet with Chas. Draper, four 12" discs, Columbia Masterworks 124).
- Divertimento No. 8 in F major, K213* (flute, oboe, clarinet, and bassoon, 12" Polydor 95167).
- Divertimento No. 14 in Bb major, K270* (flute, oboe, clarinet, and bassoon, 12" Polydor 95166).
- Divertimento No. 16, K289, Presto* (flute, oboe, clarinet, bassoon, and horn, 12" Polydor 95168; with *Adagio in B major, K411*, flute, oboe, clarinet, bassoon, and horn).
- Trio No. 2 in Bb, K502* (Munich Chamber Music Combination, three 12" discs, Polydor 95230-2).

Trio in G major, K564 (Roth, violin, Roth, cello, Barbour, piano, two 12" discs, National Gramophonic Soc. 159-60).
Trio in Eb major, K498 (Clarke, viola, Thurston, clarinet, Long, piano, two 12" discs, National Gramophonic Soc. 161-2).
Quintet in Eb for Woodwind and Piano (Société des Instruments à Vent with Schulhoff, piano, three 12" discs, Gramophone Co. D1804-6; with Thuille, *Gavotte for Wind Sextet*).
Quintet in Eb for Woodwind and Piano (Long, piano, Goosens, oboe, Thurston, clarinet, Brain, horn, Alexander, bassoon, three 12" discs, Gramophone Shop Album 109).

RECORDS OF CHAMBER MUSIC OF THE ROMANTIC COMPOSERS

- Mendelssohn, Felix, *Octet in Eb major, Op. 20* (International String Octet, four 12" discs, Gramophone Shop Album 167).
Quartet in E minor, Op. 44, No. 2, Scherzo, Andante (Poltronieri Quartet, 12" Columbia 50229D).
Trio in D minor, Op. 49 (Cortot, piano, Thibaud, violin, Casals, cello, four 12" discs, His Master's Voice Album 50).
Trio in C minor (Sammons, violin, Tertis, viola, Murdoch, piano, four 12" discs, Columbia D14560).
- Onslow, George, *Quintet for Flute, Oboe, Clarinet, Bassoon, and Horn, Op. 81* (Leipzig Gewandhaus Wind Quintet, three 12" discs, Polydor 95169-71).
- Schubert, Franz, *German Dances* (Deman Quartet, two 12" discs, Polydor 95220-1).
Quartet in A minor (Musical Art Quartet, four 12" discs, Columbia Masterworks 86; with *Menuetto from E major Quartet, Op. 125, No. 2*).
Quartet in Eb major, Op. 125, No. 1 (Musical Art Quartet, three 12" discs, Columbia Masterworks 96; with *Hark, Hark, the Lark*).
Quartet in D minor (London String Quartet, four 12" discs, Columbia Masterworks 40).
Quartet in D minor (Budapest Quartet, five 12" discs, Victor Album M-34; with Mendelssohn, *Canzonetta*).
Quartet in G major, Op. 161 (Flonzaley Quartet, four 12" discs, His Master's Voice Album Set).
Quartet in C minor (London Quartet, 12" Columbia 67408D).
Quartet in Bb major, Op. 168 (International String Quartet, three 12" discs, Gramophone Shop Album 117).
Quintet in C major, Op. 163 (London Quartet with Britt, cello, six 12" discs, Columbia Masterworks 95).
Trio in Bb major, Op. 99 (Cortot, piano, Thibaud, violin, Casals, cello, four 12" discs, Victor Musical Masterpieces Album Set 11).
Trio in Bb major, Op. 99 (Hess, piano, d'Aranyi, violin, Salmond, cello, four 12" discs, Columbia Masterworks Album 91).
Trio in Eb major, Op. 100 (Munich Chamber Music Combination, five 12" discs, Polydor 95225-9; with *Ave Maria*, violin and piano).
Quintet in A major, Op. 114 (International String Quartet with Backhaus, piano, four 12" discs, His Master's Voice Album 67).
Quintet in A major, Op. 114 (Pennington, violin, Waldo-Warner, viola, Warwick-Evans, cello, Cherwin, double bass, Hobday, piano, five 12" discs, Columbia Masterworks 84; with Tchaikowsky, *Andante Cantabile*).
Octet in F major, Op. 166 (Lener Quartet, Hobday, double bass, Draper, clarinet, Hinchcliff, bassoon, Brain, French horn, six 12" discs, Columbia Masterworks Album 97).
- Schumann, Robert, *Quartet in A minor, Op. 41, No. 1* (Flonzaley Quartet, four 10" discs, Victor Musical Masterpieces Album M51).
Trio in D minor, Op. 63 (Cortot, piano, Thibaut, violin, Casals, cello, four 12" discs, Victor Musical Masterpieces Album M52).
Trio in F major, Op. 80 (Trillat, piano, de Sampigny, violin, Witkowski, cello, 12" Columbia D11017).

Trio in G minor, Op. 110 (Trio de la Cour de Belgique, four 12" discs, Belgium Columbia Album Set; with Charade, *Quintet*).
Quintet in Eb major, Op. 44 (Flonzaley Quartet with Gabrilowitsch, piano, four 12" discs, Victor Musical Masterpieces Album M28).

RECORDS OF THE CHAMBER MUSIC OF THE LATER ROMANTIC COMPOSERS (THE "NATIONALISTS")

- Borodin, Alexander. *Quartet in D major* (Poltronieri Quartet, three 12" discs, Gramophone Shop Album 36).
Quartet in D major, Nocturne (Guarneri Quartet, 12" Brunswick 90080).
 Brahms, Johannes. *Quartet in A minor, Op. 51, No. 2* (Buxbaum Quartet, four 12" discs, Polydor 95121-4).
Quartet in Bb, Op. 67 (Lener Quartet, five 12" discs, Columbia Masterworks Album 132).
Clarinet Quintet in B minor, Op. 115 (Lener Quartet with Draper, clarinet, five 12" discs, Columbia Masterworks Album 118).
String Sextet in G major, Op. 36 (Spencer-Dyke Quartet with Lockyer and Robinson, four 12" discs, Gramophone Shop Album 5).
Trio for Piano, Violin and Horn in Eb, Op. 40 (Bowen, Dyke, Brain, four 12" discs, Gramophone Shop Album 22).
Trio in C major, Op. 87 (Hirt Trio, four 12" discs, Polydor 15286-9; with Mozart, *Trio No. 5 in G major, Second Movement*).
Trio in C minor, Op. 101 (Pirani Trio, three 12" discs, Gramophone Shop Album 37).
Piano Quartet in C minor, Op. 60 (Bloom, Dyke, Shore, and Parker, four 12" discs, Gramophone Shop Album 6).
Piano Quintet in F minor, Op. 34 (Lener String Quartet with Loeser-Lebart, piano, four 12" discs, Columbia Masterworks 80).
Piano Quintet in F minor, Op. 34 (Flonzaley Quartet with Bauer, piano, five 12" discs, Victor Musical Masterpieces Album M10).
 Dvorak, Antonin. *Quartet in F major, Op. 96* (London Quartet, three 12" discs, Columbia Masterworks 85).
Quartet in F major, Op. 96 (Budapest Quartet, three 12" discs, Victor Musical Masterpieces Album M14).
Piano Quintet in A, Op. 81 (Spencer-Dyke Quartet with Bartlett, piano, five 12" discs, National Gramophone Shop Album 12; with Speaight, *Shakespeare's Fairy Characters, Series 1, No. 2*).
 Franck, César. *Quartet in D major* (London Quartet, six 12" discs, Columbia Masterworks 128).
Trio in F# minor (Trio de la Cour de Belgique, four 12" discs, Gramophone Shop Album 12).
Quintet in F minor (International String Quartet with Cortot, piano, four 12" discs, Victor Musical Masterpieces M38).
 Glazounow, Alexander. *Alla Spagnuola; Interludium in Modo Antico* (Musical Art Quartet, 12" Columbia 5085M).
 Grieg, Edvard. *Romance; Intermezzo* (Virtuoso Quartet, 12" Gramophone Co. C1635).
 Saint-Saëns, Camille. *Trio in F major* (Trio de la Cour de Belgique, four 12" discs, Belgium Columbia Album Set).
Septet for Trumpet, String Quartet, Double Bass, and Piano (Foveau, Cantrelle, Bellanger, Vieux, Marneff, Nanny, and Fauré, two 12" discs, Columbia 11001-2).
 Smetana, Bedrich. *Quartet in E minor* (Flonzaley Quartet, three 12" discs, Victor Musical Masterpieces Album M-63).
Quartet in E minor (Bohemian Quartet, four 12" discs, Gramophone Shop Album 64).
Trio in G minor, Op. 15 (Malkin Trio, four 12" discs, Columbia Masterworks Album 107; with Tschaikowsky, *Autumn Song*).
 Tschaikowsky, Peter. *Quartet in F major* (Budapest Quartet, five 12" discs, Electrola Album 28; with Dittersdorf, *Minuet from Quartet 6*).

- String Quartet, Op. 11, Andante Cantabile* (Elman Quartet, 12" Victor 6634; with Haydn, *Variations from the Emperor Quartet*).
Trio in A minor, Op. 50 (Catterall, Squire, Murdoch, six 12" discs, Columbia Masterworks Album 73).
 Verdi, Giuseppe, *Quartet in E minor* (Amar-Hindemith Quartet, three 12" discs, Gramophone Shop Album 71).

RECORDS OF MODERN CHAMBER MUSIC

- Bartok, Bela, *Quartet, Op. 17* (Amar-Hindemith Quartet, four 12" discs, Gramophone Shop Album 52).
 Bax, Arnold, *Quartet in G major* (Marie Wilson Quartet, three 12" discs, Gramophone Shop Album 20).
Oboe Quintet (International Quartet with Leon Goosens, oboe, two 12" discs, National Gramophonic Soc. 76-7).
 Debussy, Claude, *Sonata for Flute, Harp, and Viola* (Mme. Moyse, Ginot. Mlle. Laskine, three 10" discs, Gramophone Shop Album 2-16).
Quartet in G minor (Lener Quartet, four 12" discs, Gramophone Shop Album 62; with Haydn, *Minuetto*).
Quartet in G minor (Capet Quartet, four 12" discs, Columbia Masterworks 100).
 Fauré, Gabriel, *Quartet, Op. 121* (Krettly Quartet, three 12" discs, Gramophone Shop Album 194).
 Golestan, Stan, *Quartet in Ab* (Poltronieri Quartet, four 12" discs, Gramophone Shop Album 76).
 Grainger, Percy, *Lord Peter's Stable Boy* (Grainger, piano, and Leopold, harmonium, 10" Columbia 163M; with Grainger, *Shepherds Hey*).
 Harsanyi, Tibor, *Quartet* (Roth Quartet, four 12" discs, Gramophone Shop Album 144).
 Hindemith, Paul, *String Trio* (Amar Trio, two 12" discs, Polydor 66573-4).
Quartet, Op. 22 (Amar Quartet, three 12" discs, Polydor 66422-4).
 Honneger, Arthur, *Quartet* (Krettly Quartet, four 10" discs, Gramophone Shop Album 28).
 Juon, Paul, *Trio-Miniaturen* (Pozniak Trio, two 10" discs, Polydor 62548-9).
 Lendvai, Erwin, *Quintet for Woodwind* (Leipzig Gewandhaus Wind Quintet, three 12" discs, Polydor 66644-6).
 Malipiero, G. Francisco, *Stornelli e Ballate* (Poltronieri Quartet, two 12" discs, National Gramophonic Soc. 103-4).
 Migot, Georges, *Quartet for Flute, Violin, Clarinet, and Harp* (J. Boulze, H. de Sampigny, L. Cahuzac, and L. Laskine, two 12" discs, Gramophone Co. W872-3).
 Milhaud, Darius, *Quartet No. 2* (Krettly Quartet, four 12" discs, Gramophone Shop Album 152).
 Pierné, Gabriel, *Sonata da Camera, Op. 48* (Moyse, flute, Lopez, cello, Mme. Pierné, piano, three 10" discs, Gramophone Shop Album 108).
 Poulenc, Francis, *Trio for Piano, Oboe, and Bassoon* (Poulenc, piano, Lamorlette, oboe, Dherin, bassoon, two 12" discs, Columbia D14213-4).
 Ravel, Maurice, *Quartet in F major* (Capet Quartet, four 12" discs, Gramophone Shop Album 4).
Introduction and Allegro, Harp, String Quartette, Flute, Clarinet (Virtuoso Quartet, Cockerill, Murchy, and Draper, two 12" discs, Victor 9738-9; with Bridge, *Novelette, No. 3*).
 Reger, Max, *String Trio, Op. 77b* (Amar Trio, three 12" discs, Polydor 66575-7).
 Stravinsky, Igor, *Three Pieces for String Quartet* (Krettly Quartet, 12" Columbia D15182).
 Suk, Joseph, *Quartet in Bb major, Op. 11* (Bohemian Quartet, four 12" discs, Polydor 95080-3).
 Toldra, Eduardo, *Quartet, Vistes al Mar* (Rafael Quartet, two 12" discs, Gramophone Co. AB591-2).

CHAPTER VIII.

CHAMBER MUSIC IN AMERICAN SCHOOLS

Summary of Preceding Chapters.

In the previous chapters we have studied the forces which brought musicians together: the search for security, for money, for fame. We have seen the power of patronage in attracting groups of musicians to this or that court, forming effective groups of performers which could and did perform as ensembles, as chamber music groups, and as orchestras. Other chapters attempted to show how musicians were trained to play their parts in these groups, what they were expected to know, and how they were taught. We have seen the importance of amateur musicians who played for pleasure at certain periods in the past. The instruments which were played in these groups have been studied and also the music suited to them. The present section turns to the modern school. How should these instruments and this music be employed there? What can the modern student gain from playing chamber music? What are the difficulties to be overcome in teaching chamber music, the objects to be attained?

Obstacles to the Practice of Chamber Music—Noise—Radio.

The fundamental requirements in making music are freedom from outside noises and an attentive ear. Our American cities are, however, stridently noisy. We talk loudly, our voices have become raucous. An urban environment forces us to develop an ability to ignore, to shut out, the persistent mechanical noises about us. The advent of the radio and the loud speaker intensify this situation. Music forms the constant background of family life. College students study to the accompaniment of jazz. No party is complete unless the unceasing voice of the loud speaker dominates laughter and conversation. This has become as true of the country as the city, and every tiny village has become a miniature Broadway. These factors are a real handicap in teaching music today. It is only when we cease to accept noise as a normal part of our environment and strive to reduce it to a minimum that real progress can be made in playing and in listening to music. The radio, however, is firmly established in the American mores. We must accept it, but use it only at its highest level.

Obstacles to the Practice of Chamber Music—the “Movies.”

The problem which the movies present to the music teacher differs widely from that presented by the radio. The movies can be used in school only in rather favored situations. We cannot control the movies directly outside the school. Our one possible course is to build up a vital interest in making music which will make a string quartet rehearsal incomparably more interesting than the prospect of a cheap drama tastelessly displayed on the screen. The problem is one of substitution, of replacing an inferior and passive amusement by an active and vital musical experience.

Parent Education.

The matter of improving public taste is only in part a question of educating the children. It is also a question of adult education. Many parents wish their children to take music lessons when they themselves have made no use of the music lessons they took as children. One marvels at the persistence and the stupidity of these endless beginnings without purpose, this pathetic trust that something for which the parents have found no use will nevertheless benefit the children. On the other hand, there are parents who play at home and those, even more courageous, who take lessons to keep abreast of their children. It is in such situations that the child sees that music is valued and has a fair chance to find values in it for himself. We may teach a child to play instruments, to use the radio intelligently, to listen quietly, to value good music. All of this will be of little use if his parents have low musical standards and no interest in making a place for music at home. Low musical standards prevail among a majority of American parents at all economic levels. It may safely be said that in the eighteenth century there was some degree of correlation between wealth and musical culture. At least, without a fair share of worldly goods no musical culture was possible. This correlation seems to have vanished to a large extent, and we are without any unified and cultured class which could set a high musical standard.

Functions of the Parent-Teacher Association.

To educate the children effectively we must also reach the parents. We need their influence, and on the other hand they need our advice and our cooperation. We can best reach the parents of our children through some such organization as a parent-teacher association. Through such an organization musical activities for parents might be sponsored. These activities might include in-

struction in the simpler instruments and ensemble activities calculated to fit in with those of their children. Through such a source we could also reach musical parents who already play and plan more intelligently the instrumental work for their children so that there might be in as many cases as possible "Haus-Musik" in the home to supplement the chamber music work in school.

Inadequate Preparation of Music Teachers.

Many teachers are not equipped to educate parents in these matters since they are inadequately equipped themselves. An effective teacher in the field of chamber music must play and enjoy playing. That is a first and a most fundamental requirement. It implies a real familiarity with a keyboard instrument and one other instrument. Such a teacher must be an active member of adult chamber music groups outside the school. He must be capable of making arrangements and of writing compositions for his students. He must not share in the American mania for knowing and playing only a few virtuoso pieces but must have a wide range of musical interests. Finally he must be a trained teacher, not a musician driven into teaching by the force of circumstances. At present our teachers tend to be pedagogues without a rich and generous musical life or narrowly educated professional musicians unskilled in teaching and with no interest in education beyond their own field.

Qualities of a Student of Chamber Music.

If we assume competent teachers and a sympathetic environment at home for a child, what can chamber music bring to him? What will he need for effective participation in chamber music? First, he will need the command of an instrument, gained partly through the group work to be described later, partly through coaching by the teacher or by private lessons. Second, and equally important is the ability to work in a group with other students. This would involve such items as the ability to help weaker members of the group, willingness to work with the other members of the group, initiative combined with a willingness to listen to and consider ideas from the teacher or from fellow students. In the third place, something should be known about the materials of music: of cadences, chords, phrases; and this knowledge, once acquired, should in general be put to work to make playing more effective, to arrange or adapt music to be played. Furthermore, the child should develop a taste for better music, but under suf-

ficient control so that there would be no question of playing inferior music. He is to be allowed to see what music the teacher enjoys, what the more musical students prefer. He is to choose this piece or that among pieces of good quality. He is to be given the chance to form his own musical world, but we must see that it is a world worth living in. The alternative to guiding a child in his musical choices is to trust to his musical environment and to blind chance. Neither is a safe guide for an education. Finally, we must as far as possible give the child the feeling that music, like books, flowers, out-of-door life, and pictures, is as necessary to a good life as food and drink, and much more necessary than motor cars and fur coats. Upon our success in developing such an attitude depends the success or failure of our whole endeavor.

Necessary Factors in the School Situation.

A program which is aimed as much to secure proper attitudes as to teach specific skills can hardly be fully realized in the average educational factory of today. The musical situation at the school should represent an ideal musical life to the child, one that he would gladly see transferred to the home. We must see that music as we teach it is transferrable to a large extent to the home and must adapt our curriculum to that end. In a school where teaching is organized by classes music would have to be taught in the same way, at least in part, but with a complete avoidance of classroom procedure of the usual sort. Drill and individual practice would play a part as would discussions and some written work, but the chief emphasis would be placed on learning by actual performance in small groups. All of these groups would play: some studying the literature of music, some the materials of music. Opportunity for creating tunes and little pieces would be given, with try-outs by the group to test the success of these attempts. A real effort would be made to make these groups progressively more independent of the teacher by teaching them harmony and form in step with their power to perform, and by developing their power to work together in the same measure.

The Choice of an Instrument.

A child's choice of an instrument should depend on a study of several factors. The most obvious of these is the physique of the child since the demands of instruments on the human anatomy are various. For the cello large strong hands with wide stretches between the fingers are necessary. For the trombone no finger

agility is demanded but firm, flexible lips and the ability to make accurate movements of the forearm. We must match as well as we can the child's physical equipment with an instrument, remembering however that a strong desire to play a certain instrument will overcome great difficulties. Physical considerations are important, but even more important is the less tangible question of native endowment. How accurately does the child hear? Is his perception of rhythm accurate? Has he a keen feeling for consonance? Then come questions of a still more general nature. Is the student persistent, will he work enough at music to reap a tangible reward? Has he a leaning towards music already apparent or latent? Will he practice? How much?

Finally we have to consider the home situation. Do other members of the family play? If so, we must choose an instrument with the idea of making a chamber music group possible at home. Does the family guard some trace of the folk music of Germany or Russia? If so, we might have to consider a suitable instrument to play Ländler or the minor songs of Russia.

Such a list of factors to be considered before choosing an instrument seems elaborate, needless. In most actual situations the student simply presents himself, tries an instrument, and succeeds or fails as the case may be. This has the merits of directness, but it is haphazard and subject to a high percentage of failures. In a well organized school, however, we should know about the points outlined above in some detail by the time the student was in the sixth grade. His aptness at singing and remembering tunes would furnish a guide to his sense of pitch and musical memory. Experience with simple instruments would serve as a guide to his instrumental preferences and to the capabilities of his physical mechanism. Finally the parent-teacher association should be able to furnish a clear account of the musical possibilities of his home. If our student were considering a professional career in music, there are psychological tests to give us a more precise notion of his capabilities. These tests combined with a questionnaire might have to be used in cases where the teacher is overwhelmed by numbers or where for some reason previous teachers cannot be consulted.

Devices For Making the Choice of an Instrument Intelligent.

We need to know the capabilities of the child in music. In many cases the child needs to see and feel the capabilities of music.

It is not enough to tell of the virtues of this instrument or that. It must be heard, handled, and felt before the child can decide on an instrument in an intelligent fashion. The means generally employed is a demonstration of some sort. On a large scale this might mean importing an orchestra from another school. In a smaller way the instructor might play an instrument or a series of instruments for a class or an assembly. Another and a more informal method might be to assemble instruments by borrowing, by obtaining unused instruments from interested parents, thus adding to those owned by the school and not in use. These could be exhibited in a room and could be examined at specified times which the instructor could arrange. These times might be during the latter half of the lunch hour, just after school, during a free period. At these times the students might come in, handle the instruments, and ask questions about them. They could try them a little themselves; and if they decided on a favorite, they might borrow an instrument for a free period to see whether they could follow out the suggestions of the instructor. This might lead to lessons and membership in an ensemble group.

An even better method would be to make it possible for younger students to visit ensemble classes of older students, or perhaps let older students give a demonstration for the lower grades.

The Individual Lesson vs. Class Instruction.

The older teaching procedure recognized but one method of teaching—the private lesson. It still remains the ideal method of learning an instrument, given a skillful teacher, a willing student, and a chance to feel the stimulus of working with a group at some other time. Its chief disadvantage is economic. A good teacher frequently must ask more than the student can afford to pay. This has led to class teaching in larger or smaller groups. The idea came to us from the Maidstone Movement in England. It has had a large development here, partly because the rapid growth of orchestras has demanded a corresponding increase in the number of players frequently where no private teacher was available, partly because class instruction is cheaper. Such class work is effective only in the early stages of learning the technique of an instrument, and once that is past has to give way to the private teacher. It is a comparatively cheap way of locating talent and of eliminating the students who lack perseverance or talent. Position and the movements necessary to produce the various tones can be taught quite easily in this way. In small groups a con-

siderable amount of individual work can be done. On the other hand, while movements can be taught quite easily in this way, listening becomes next to impossible (in all but the smallest groups) except when one student plays alone. In a violin class the errors of finger placement of each student add up to a confusion in which nothing can be heard and which prevents the individual from correcting his mistake. How can he correct a mistake which cannot be heard? Such an atmosphere, moreover, is too likely to produce carelessness as to pitch and indifference to tone quality, and no advantages are sufficient to balance losses in these directions. If the group is small, however, and the instructor skillful, these difficulties may be lessened. If it becomes larger, with a membership of more than twelve, it becomes progressively unmusical. A good way of working out such classes might be to organize trios, quartets, and quintets of students who wish to play together. Each unit could be given a group lesson to teach them the technique of their instruments and a rehearsal in which they learn how to work together.

The Orchestra the Objective in School Instrumental Work.

The orchestra is the usual goal of the class lesson. It is here that the instrumental performer finds his chief reward. The results of the orchestral group may be and usually are finer than the performance of any individual performer in it. A successful orchestra demands a very high degree of cooperation from each performer. The orchestral literature, even the orchestra literature which is not of great difficulty, is both rich and extensive. The student with professional aims may gain valuable experience in repertory and in orchestra routine before he leaves high school.

In several respects the resources of this magnificent instrument have been used unwisely by the schools. The tendency has been to play difficult music, to ape professional standards, to choose the repertory from well-known and shop-worn battle pieces. Our school orchestras, the best of them, have done astonishing things in the way of playing difficult and brilliant numbers. It seems merely another aspect of the American worship of virtuosity. We do not insist that our students play beautiful and simple music that they can hear clearly and can understand. We astonish the laity instead of educating our students. The orchestra in school is frequently an instrument of display rather than of education. Used as a means of education it has defects as well as obvious merits. The absolute need of cooperation, of working with the group,

is a very great merit. On the other hand this cooperation is frequently secured by a rigid discipline which leaves the students cogs in a musical factory.

Advantages of the Chamber Music Group.

Even at the best a large orchestra group can never enjoy the degree of self-guidance possible in a smaller group, nor does it transfer to the home situation as effectively. Individual needs can not be satisfied so easily. The development of the ability to hear is more easily attained in a small group. In a large group few players have an impression of the music as a whole. The player has to follow the conductor and to match his tone as exactly as he can to that of the other players in his section. To do even this is somewhat of a problem since in many cases he cannot hear what he plays. In a small group, on the other hand, parts do not have to be doubled. Each player must show initiative, each can hear his part, each can hear the other parts. A small chamber music group should make progress in the matter of self-direction. The conductor disappears and is replaced by an adviser or coach. The players must keep together by listening to each other. Training is directed towards making the players independent of the teacher rather than subordinate to him.

Necessary Qualities in Music for School Chamber Ensembles.

Such groups demand a new kind of teaching and a new repertory of music. The music must be simple so that it can be played in a musical fashion. It must be in few parts: two, three, later four. The harmony must be simple so that it can be heard clearly and analyzed easily. It must be real and genuine music, not synthetic teaching material. The whole success of elementary instrumental ensemble work depends on finding this combination of technical simplicity with musical worth.

A whole section of this study has been devoted to a review of a much wider range of music literature than is usually employed in actual practice. Much of it is well suited to such groups as those we are considering. Yet even this wide range will be found to have great gaps when we try to select simple music for some of our ensembles. Brass and wood-wind quartets have almost no simple music. These gaps may be filled to some extent if we draw on the dances of the sixteenth century written for "all kinds of instruments." We may also play simple vocal music in four parts remembering the early custom of writing for voices or viols.

Finally we may harmonize simple folk tunes if we still lack material.

Factors to be Considered in Forming School Chamber Music Groups.

Several factors must be considered in forming chamber groups. Members of such groups must not diverge too widely in skill or in native musical ability. Slight differences are both inevitable and desirable. Association with more gifted players is a stimulus to the weaker members of the group. At the same time it gives the stronger players a real opportunity to develop as leaders and to learn to help the less advanced members of the group. If these divergences become marked they lead to discouragement on one side, to impatience on the other, and effective progress becomes impossible.

A second choice will involve the selection of the instrumental combinations which we wish to develop. Here we must consider several factors. We must find simple and popular combinations for those whose musical powers are limited, not scorning the ukelele, the tenor banjo, the concertina. We must seek for and encourage any traces of folk instrumental ensembles which may exist among our students: the balalaika among Russians, the guitar for the Latin races. We must seek to make the past literatures of Europe live again in lute ensembles, in groups involving viols or recorders. We must work towards the best in the classic musical literature of the seventeenth and eighteenth centuries and form groups which as they mature will play the trio sonatas and the string quartets which are the characteristic forms of these periods. Finally we must provide ensemble practice for keyboard players who do not play an instrument of another kind. Some may take part in such combinations as the piano trio or quartet; for others we must provide practice in duet playing, in two piano ensembles, in piano and organ ensembles. In short, we must provide types of ensemble which will fit with widely varying racial backgrounds, with all degrees of musical endowment, and must always choose those which are most likely to function at home as well as in school.

After musical questions have been considered there is always the question of temperament. Ensemble playing should not only further musical development. It should also give lessons in team work, in cooperation, in effective leadership, and in the subordination of self to the effective pursuit of musical ends. These human

factors must be considered. The guiding principle is that of bringing together different temperaments, but we must avoid the attempt to combine extremes. We will have aggressive children, children who tend to show off, stolid children, over-excitables children. We must set up a group in which there is plenty of healthy divergence but in which the will to cooperate and to work together will safely outweigh these divergences.

Musical Problems in Chamber Music Practice.

Once we have commenced work with a chamber music group a number of problems present themselves—problems of tuning the instruments, of balance, of style.

Tuning.

The matter of tuning an instrument is one of the most important and difficult problems in several instrumental families. This is especially true in instruments of the violin kind where both a good ear and an exact muscular control are required. Brass instruments present other problems in the beginning stages. Pulling out a well oiled tuning slide is not difficult, but a beginner may blow a different "A" at each trial. Mandolins and guitars with their machine heads require much less skill, but the shortness of the plucked tones gives a less favorable opportunity for exact tuning than in the case of the bowed instruments. Only such instruments as the piano, the organ, the harmonium, the xylophone, and the celesta present no difficulties of this kind. Students should as one of their rehearsal habits learn to tune in a quiet fashion. If an instrument of fixed pitch belongs to the group, it is to sound "A." Failing this, "A" is to be taken from the least adjustable instrument of the group. Each other instrument is to tune to this in turn. No practising is to be tolerated while this tuning is going on. In the case of stringed instruments, the other strings are to be tuned by interval from the string first tuned. In the early stages these should be checked by playing the corresponding notes on the piano. For the wind instruments several notes of the harmonic series are to be played, since these relationships will serve as a check on the intonation of the "A." The keenest attention should be paid to tuning and criticism of faulty tuning obtained from the group. In general a child should not play an instrument in an ensemble which he cannot learn to tune within a reasonable time. This factor is decisive in fixing the age at which a child can be trusted to play an instrument independently.

This question of pitch combined with the question of balance forms one of the major problems of ensemble playing. In the later stages it is not a simple question of saying, "You are too high." The students must be taught to notice such things themselves. The procedure would be more or less as follows. One student hearing something wrong would stop the group. Where was the mistake? The section just played would be repeated slowly. "There it is." The faulty spot or chord would be built up note by note. Who had played out of tune? The chord is checked by playing it on the piano. It is built up, this time in better tune, and the whole passage played through once more. Admittedly a group which could do this would be working with unusual care. It is nevertheless a standard at which to aim.

Balance.

Balance involves a consideration of the relative importance of the various parts. Is one part more important? Are all of about equal importance? Does the interest shift from part to part? Solving these problems would lead to a real understanding of the music of a Bach fugue or a Beethoven quartet. In music consisting of a tune with accompanying parts the problem is simple enough for a beginner to solve. This part is the tune. Possibly the other parts are playing too loudly. "Can you hear the tune?" the leader might ask the bass player. The bass player is quite likely to answer that he has never heard the tune. The tune is then played alone. The bass player is told to listen for it as he plays and to play so softly that he can hear it. In a well-conducted rehearsal all the parts would be played singly; the melody would then be selected and sung through so that everyone would be familiar with it. If the parts are of about equal interest, as in many trio sonatas, the problem is different. Here all parts must be distinct, none predominant. More advanced problems like those met in polyphonic music might be approached by playing pieces in which a melody, a familiar one or one previously taught the children, is shifted from voice to voice. This might be done with a simple piece in fugal style or with a choral setting where the voice is so shifted. Here the problem would involve recognizing each successive entry of the melody and playing the piece so that these features would be evident to a listener.

Phrasing and Bowing.

Such practices would go far in placing the responsibility of

listening on the children, but they can shoulder such a responsibility only after a long period of working such problems through with the instructor. This would be even truer of other important elements of good performance. The question of phrasing, so important in the playing of any instrument, would have to be considered in relation to the question of cadences, the harmonization of the phrase, the movements of the bow, or the breathing places and tonguing of the wind player. The music might be given the students without the marks of phrasing. (1) They would sing over the melody, decide on the cadential points, analyze the melody into its motives, and then decide what bowing or tonguing would best bring out the organization of the tune. This would take the place of analysis as a separate study. It would be simply a necessary step in learning how to play a piece in a musical fashion. At the same time the students would learn the effects of the different kinds of bowing—they would learn to use down bows for the accent in violin playing. They would learn the use of the different parts of the bow—the point, the middle, the frog—not merely as motions but as means of expressive playing. The union of the knowledge of the music and of the resources of the instrument taken together would make the student an effective performer. A student who could do this for himself in a piece of some complexity would have attained a high musical level. Not every student could do this, but each should approach the ideal as closely as possible.

The Chamber Music Group as a Theory Class.

So far we have been concerned with the procedure to be employed in chamber music rehearsals. The sections that follow are an attempt to show that many of the problems of music theory can be solved in a special rehearsal period instead of in a formal class. This procedure would break down the gap between the conventional theory class and the actual practice of music. Groups of players who wish to study theory should be limited to a dozen students. They will bring their instruments to class, for most of their work is to play and to listen to what they play. They are to improvise and to grow familiar with scales, with intervals, with melodic devices, with harmonies. They are to experience all these things directly in sound. Writing must follow as it becomes necessary. It is of secondary importance. The sound of the thing comes first, then the symbol on the page.

1. This idea is employed in piano instruction in Diller, *First Theory Book*.

The topics that follow are arranged in a systematic order. The order of discussion is scales and intervals, melody and melodic devices, harmony, counterpoint, composition. This is the usual order, and it is a convenient one. Although it is adopted here, it is not intended that these topics are to be isolated. Naturally some attention to scales might have to precede the rest. Even some of the simplest aspects of melody, as the arpeggio on the tonic chord, will make it necessary to combine the study of melody with that of harmony. When we attempt to make the melody and bass of a harmony exercise interesting, we are bordering on the realm of counterpoint. A melody with its harmonic accompaniment already involves elements of composition and of form. All of these are simply different aspects of one subject, and they should be so taught.

In music study there are a few items as essential to progress in music as a knowledge of spelling in writing a letter. The first of these items is a thorough and complete knowledge of the scales. Music students are taught to play these as a means of obtaining finger dexterity. Many theory courses devote only a lesson or two to the structure of the scale. The students write the scales in their note books, and that is the end. It is not nearly enough. The students must know aurally and by sight the location of half steps in all scales. This is of critical importance in violin playing where intonation depends largely on recognizing half and whole steps in a melody and spacing the fingers of the left hand accordingly. It is a necessity, although less obviously so, in playing other instruments. Students must be able to single out mentally and to name any single tone of any scale. Later their ability to understand melodic modulations will depend on seeing that this or that melodic group fits into this or that new key. Their skill in sight reading, their quickness in using harmonies at the keyboard or on paper, depend on their ability to isolate and use a special group of scale tones. Work in this line must continue throughout high school. Students should be given a chance to see why this is necessary, but they must learn it thoroughly if they expect to continue the study of music.

Scale Study.

A good way of starting is to have the class play a number of melodies chosen as representative of the major scale, of the different forms of the minor scales, and possibly some folk songs in the old modes as well. The students identify the minor and the

major melodies after playing them. They are encouraged to find out what makes them different in effect. The different notes of the melodies are written in order from low to high, thus making scales. These scales are measured by the piano keyboard to find out their construction in steps and half steps. At least the major and (later) the harmonic minor scales are transposed to the other usual pitch levels giving our scale system. This is one of several ways of introducing the problem. Once this was done the students should commence drills to make them familiar, first with the major, then the minor, scales. They are to play the scales together. They are to be asked individually or as a class to play any tone of the scale or any short succession of tones asked for by number. They are, as a second step, to be able to name any scale step asked for and to write it. Melodies are to be played and their scale steps named. They are to be transposed and played in other keys. Longer and more difficult melodies may need to be written out first in the new key and then played. The students are to improvise scale line melodies on their instruments and to observe in these melodies and in the other melodies they play the tonal functions of the different scale tones.

Interval Study.

Intervals should be studied only when they are used in building melodies and chords. Chords should be spelled only after they have been used. Since the procedures would be similar to those involved in scale drills, they may be discussed here. Intervals and their effects are to be studied by playing them. One student might play a tone at the dictation of the instructor; another would add the note to make the interval studied. The instructor could later dictate intervals for the students to name; eventually the students would write the intervals from such dictation.

Probably for high school students such work in intervals should grow out of chord analysis and should be delayed until chords are studied. On the other hand, the study of intervals might be associated with two-part writing in the manner of strict counterpoint in the first species, since this would give an opportunity to observe intervals at work in simple music. In this case students should play an added part to a melody involving three or four notes and be able to name the intervals they have played. They are to write added parts to longer melodies at home. These

are to be played in class and the intervals used analyzed. Short duets might be written with both parts invented by the students.

Chord Erection.

Chord drills would not differ in method but would be played by groups of three students. For instance, the instructor might give the note "C." The other two students would then add successively "E" and "G," all the tones being sustained until the chord is heard as a whole. Major, minor, and diminished chords would be played in this way, and also their inversions. The question of doubling might be introduced by having the students play chords in four parts. Here the first student indicated would play the root, and the other three might be asked for third, fifth, or doubled root in any order and distribution that the instructor might choose.

Melody Writing and Harmonic Progression.

The uses of chords in music should be studied together with these chord drills. The students are to devote much of the class time to playing simple harmonic pieces and analyzing them. Later this material will serve as models for original work. At the same time they are to be playing and inventing melodies which move along the chord line, and these are to be harmonized in class. The three types of work involved here are to be noted. There is the drill work to develop skill in thinking chords. There is the playing of harmonic music to make the students familiar with an idiom which they themselves are to use later in the course. This need of a mental background of experience is usually neglected in theory teaching. Most students have not a rich musical experience. Since we cannot go ahead without it, we must not take it for granted. We must provide it to some extent in class by having the students play at least a few examples of each chord and progression before any attempt is made to use it. The third type of work is making music. Some musicians feel that we must be perfectly prepared to write, that we must know harmony and counterpoint before we may venture to create music. The fact is that musicians who wait so long never make any music. All the great musicians wrote before, during, and after their theoretical studies. We may venture to follow their example in a simpler and smaller way. On the other hand are the enthusiastic teachers who are inclined to overvalue the creative work of children. Both extremes are to be avoided. We must value creative work because

it enlists the sympathies and releases the energy of many musical children. If the results are of good musical quality, we may be doubly encouraged. If the results are crude and immature, we need not be surprised nor should we turn back to the old régime of mechanical written work.

Steps Leading to Part Writing.

The steps in passing from the invention of simple chord-line melodies to writing in three or four parts may be outlined briefly. The students will have been familiarized with chord spellings by the drills suggested above. A large number of melodies based on skips along the tonic, dominant, and subdominant chords are played and analyzed. The students are then to invent similar melodies, first thinking them, then playing them, finally writing them down. The best of these are to be selected for harmonization. The first and most important consideration is not avoiding consecutive fifths, but placing the chord correctly and developing the ability to think chord progressions, not single static chords. The best way of avoiding the difficulties of part writing would be to utilize some instrument like the guitar, the ukelele, or a "keychord," where chords are used only or chiefly in one position. The melody would be placed on the blackboard; the students would play it. A succession of chords would be chosen to accompany it using the skips in the melody as a guide. The bass of the chosen chords would be written below the melody and the symbols for the chords chosen. The piece would then be performed, two or three students playing the melody, an equal number the bass, and another playing the chords on the "keychord" or a similar instrument. The result is to be criticised. Are the chords in the right place? Can the bass be improved by using a note of the chord other than the root? Is the cadence satisfactory? This procedure should be continued with melodies which demand more skill in choosing chords, melodies with passing and neighboring tones. Melodies involving simple modulations might also be used. A good deal of familiar material should be employed so that the students might be encouraged to make an immediate application of this first step towards harmony in playing folk tunes to the accompaniment of a guitar or ukelele. It is to be noted that this procedure gives an aural experience of chords, of inversions, of ornamental tones, perhaps of simple modulation, with a minimum demand on the technique of part writing. Keeping the bass and soprano from making obvious

fifths or octaves should be the only restriction, save those which the ear imposes. In addition the way in which the subject is presented should call attention to the melodic quality of the bass.

Part Writing.

When the students have acquired a fair amount of skill in the inventing and playing of a good chord progression and bass to a melody, a second step must be taken to lead eventually to individualizing the inner parts as melodies and to the ability to think, write, and play such parts. The first step is to connect two chords with a note in common as Tonic and Subdominant or Tonic and Dominant. First simple four-part music is to be studied to see how this may be done. The principles of economy of movement, holding the common tone, and doubling the root are to be pointed out. Then the students are to be divided for four-part playing. The bass plays the root of the Tonic chord. The soprano selects a tone. Which tones are lacking? In what register must they be played to give the best sounding chord? The chord is played, and written on the board. A second chord is chosen. Each player is to think of his next note. The bass is to play the root of the Subdominant chord. The tenor has the common note and is to sustain it. The others are to move to the nearest tone in the Subdominant. The chord is written on the board if necessary, and the chord connection played. Eventually the students must be able to play such connections without writing them, and finally must write them without playing them. This ability to play four-part chords is to be developed further in three ways. The students are to write longer progressions and bring them to class to be played and criticized. They are to use four-part progressions as accompaniments to melodies, using the melody as a fifth part to simplify the harmonic movement. They are to use a given melody as the soprano, adding three lower parts. Here the lower parts have to conform to the contours of the melody. At the same time, simple chord progressions in four parts are to be practised at a keyboard instrument.

Inversions and Ornamental Tones.

This chord work is to be developed along several lines. The various items of a simple harmonic vocabulary are to be introduced. The student has already had a taste of them in the first type of work suggested. This should involve a careful study of the uses of chord inversions, of the more usual ornamental tones,

and of closely related modulations. A second line of development would isolate the outside parts for consideration as melodic voices, and would lead to a discussion of the best intervals to be used between two melodic voices and to the improvisation of counterpoints to very short given melodies. Finally, short two-part pieces could be written in imitative style, and the students would be on the way to the study of counterpoint. The third line of development would result in a more idiomatic treatment of the different instruments represented in the class group. Their possibilities would be demonstrated, and the students would write tunes or accompanying parts especially adapted to the resources of a particular instrument. This would be a step towards orchestration, and would function in an immediate and practical fashion in arranging and adapting pieces for use in home and school ensemble groups. A final line of development would study the cadences and characteristic rhythms and forms of some typical dances. The students could compose and harmonize similar tunes and would have made a first step towards composition.

More Advanced Work.

At this point the emphasis might well shift towards more writing and towards the analysis of more difficult music. At the same time less playing would be done in class, although this feature should never entirely be dispensed with. Even if the students did not continue their theoretical studies beyond this point, they would have had experience with triads and their inversions, the dominant seventh chord, and the usual connections of these chords within a key and in movement from one key to another. They would have a fairly complete knowledge of ornamental tones. They would be able to make harmonizations of simple melodies for instrumental groups. They would have learned all of these things by playing good examples and by practical trials of their own. They would have no great skill in part writing, but they would at least see the purpose of it and be ready to develop that skill if they continued their musical studies. Whatever they have studied has first been heard, and whatever they have written has immediately been played.

High school programs show so little uniformity in music that a program like that outlined above might be covered in a year, might take twice as long, or might not be possible at all without a general improvement in the work of the local elementary schools. In a good situation a course of this type might

be offered in the first year of senior high school to be followed by more specialized courses in theory and in composition. In a poor situation some work in sight-singing and in the rudiments of notation together with work in appreciation might force the work outlined here into the last year of the senior high school.

Need for an Unbiased Study of Music Literature.

The understanding of how the tonal material of music behaves is an essential part of the education of the music student. Equally important is some understanding of the extent and character of the musical world which is open to him. The average musician, to say nothing of the music lover, lives, musically speaking, in a world which existed a century ago. He knows nothing of any music before Bach and regards this unknown period as the childhood of music, rudimentary and primitive, while music since Wagner is one steady decline to that sterile and horrible realm of dissonance which is modern music. Such a musical outlook is as limited and as false as were the geographical notions of a monk of the eleventh century, yet it is a point of view that dominates our teachers, our conservatories, and our concerts. A teacher of English who had never heard of Shakespeare and never read his plays would hardly parade this fact, yet a musician will on the whole be quite complacent that he knows nothing of music beyond the few standard numbers that he plays, a few tunes from the better known operas, and the Fifth Symphony of Beethoven. This attitude derives from a false conception of music history and can be eradicated by a more accurate knowledge of the facts. Music was not born with the Well-Tempered Clavichord. Indeed there is no real reason to regard the music of the past five or six hundred years as representing any well defined march towards perfection. There has indeed been persistence in a few tendencies. The accumulations of technological knowledge have tended to make instruments more elaborate in a mechanical way. Such instruments as the modern flute and the electric organ are examples. Composers seem to have made more use of the tones and tone relationships of the upper overtones as time went on. There seems to have been a tendency to use the fifth, then the third, then sevenths and the tone stuff of recent times. Is this a safe ground on which to base our superiority? It would hardly seem so. There has been no steady growth in complexity. The chromaticism of Gesualdo (1) is as final and

1. For an account of Gesualdo with examples of his music see Heseltine and Grev. *Gesualdo Prince of Venosa, Musician and Murderer.*

as complex as that of Chopin, yet one did not lead to the other. They are isolated moments. A modern composer would be as much embarrassed by writing in six real parts as would a sixteenth century composer in writing for the modern orchestra. The rhythms of Stravinsky are hardly more complex than those of some of the early writers of measured music in the fourteenth century. In short, there is an immense range of music different from ours yet possessing a real and new beauty for ears which have the good fortune to be connected with minds open for new impressions. In general, groups which have presented a new literature in a convincing way have had a success. The English Singers, Bach choirs, our finest Negro choruses have each opened up new possibilities.

Functions of a High School Course in Music Literature.

This, then, constitutes one of the major objects of a music literature course in a high school. It should open up first the more accessible literatures, those which are nearest the students, which they can hear and play most easily. Then it should awaken interest in as wide and as far reaching a musical world as possible. And the possibilities are broader without measure than they were before the radio and the phonograph. Above all, such a course should not be an instrument for diffusing prejudice and for closing minds to possible fields of musical enjoyment.

Studying Music History in Chamber Music Groups.

The best way of studying music history is to play it. It is a method with obvious limitations. Many important works are far too difficult for our students. They require instrumental combinations beyond any we can muster. Yet if we cannot perform the B-minor Mass in a high school class, we can at least play some of the Bach chorales with strings and organ. We cannot play the last Beethoven quartets, but a number of high schools today can boast of quartets which can play a movement from Op. 18. In short, it would be quite possible to choose a series of instrumental compositions of moderate difficulty which would give an insight into the different literatures of instrumental music and into their several characteristics. Such practical work should be supplemented with readings, with talks by the instructor, with listening material on the radio or phonograph. The music played should be related to the history the students have studied, to the literature, to the art of the time.

A class of this kind should be divided into ensemble groups which would each be responsible for preparing a number of pieces for the class. This would be their laboratory work for the course. At the general meetings of the class these groups would play the pieces they had prepared, supplemented by records if necessary. The pieces would be discussed, their characteristics brought out. The readings which referred to the particular period under discussion would be discussed, and the historic background of the music made as vivid as possible.

Organizing Music Familiar to the Students.

A good approach for such a course would be to make a survey of the music familiar to the students. The composers represented could be grouped. Committees could be set to work to complete the picture for each of the schools of composition represented. At the same time the ensemble groups would be organized and the pieces they were to rehearse decided upon in conference with the instructor. The results of the first step might be the discovery that some students had taken part in Schubert's Unfinished Symphony, that others played Chopin nocturnes or Mozart sonatas. Still others will have played popular songs in a jazz orchestra or have studied feeble parlor pieces. The latter classes would be grouped and ignored. A committee would set to work on American music, on composers of Mozart's time, or on contemporaries of Schubert. The instructor would explain that Chopin wrote little except songs and piano music and would select one or two of the most competent pianists to work out some of his shorter pieces. The Mozart committee would report to the class as a whole and suggest a study of such names as Haydn and Clementi as well. A group of students might play a minuet from one of Haydn's quartets; two pianists might combine to play the first movement of the Jupiter Symphony. Others might rehearse the Mozart duets for violin and viola or a movement from one of his violin sonatas.

Opening Up New Fields.

Working out the possibilities of such a survey might easily occupy a term. A second term should do two things. It should involve some exploration of new literatures but should leave time for making an orderly outline of the composers and periods studied. The exploratory work should open up a new field: French music in the seventeenth century, violin music of the time

of Corelli, or modern French music, for example. The making of an outline should leave the students with a guide which would be of use in buying music and tickets, since a composer could be associated with the music of his time and this with the students' individual likes and dislikes. It is not possible to list a complete series of programs which could be given in such courses as those just discussed for lack of space, nor would it be altogether desirable. Programs and the general character of the courses should vary with the character of the community and with its musical resources and deficiencies. A few sample programs follow to illustrate what might be done. The first is suited to a sixth grade class and is devoted to troubadour and early lute music. It could supplement a study of mediaeval life or be undertaken as a purely musical project. The tunes are to be played on reproductions of troubadour instruments if possible, but modern instruments may be substituted as was suggested in the chapter on troubadour music.

1. Troubadour Dance Tunes (played in unison)
 - a. Kalenda maya
 - b. La belle se siet
 - c. Je me repairoie (add a drone at will)
2. Troubadour Songs (sung with unison accompaniment)
 - a. Ce fut en Mai
 - b. Volez vos que je vos chant
 - c. Robin m'aime
3. Lute Tunes
 - a. La Magdalena (melody only)
 - b. Tourdion (melody only)
 - c. Cueur angoisseux, Basse dance (melody only) (1)

The texts of the songs in group two may be sung in (modernized) French, or the children may make up English words after the content and mood of the poem have been discussed with them. The lute tunes listed are much later in date than the songs and dances but are among the earliest printed pieces for lute.

The second program centers about the music of Shakespeare's

1. These tunes may be found in the following sources.—
 - 1a. Kalenda maya, Riemann, *Handbuch der Musikgeschichte*, I, 234.
 - b. La belle se siet, *Ibid.*, I, 244.
 - c. Je me repairoie, Emmanuel, *Traité de l'accompagnement modal des psaumes*, p. 199.
 - 2a. Ce fut en Mai, Beck, *La Musique des Troubadours*, p. 108.
 - b. Volez vos que je vos chant, *Ibid.*, p. 107.
 - c. Robin m'aime, Emmanuel, *op. cit.*, 202.
 - 3a. La Magdalena, Bruger, *Alte Lautenkunst*, I, 30.
 - b. Tourdion, *Idem*.
 - c. Basse danse, Wolf, *Handbuch der Notationskunde*, II, 75.

day. It could be presented between the acts of a Shakespeare play or as an independent musical program. It is suited to students of junior high school age and demands a lute or piano, a quartet of violins or viols, two flutes or recorders and a small unison chorus.

1. Music for Two Recorders (flutes)
 - a. Sweet Nymph, Come to Thy Lover.
 - b. Flora, Wilt Thou Torment Me?
2. Songs from Shakespeare's Day
 - a. Greensleeves (for lute or piano and small chorus)
 - b. It Was a Lover and His Lass (bass viol or cello and small chorus)
3. Two Dances for Treble and Bass Viols, Recorder and Lute (violin, viola, cello, piano)
 - a. The Frog Galliard
 - b. Lord Souche's Maske
4. Two Ballets for Voice and Viols
 - a. Dainty Fine Sweet Nymph
 - b. Now Is the Month of Maying (1)

This is practically a program of music composed or arranged by Morley: only "Greensleeves" is not by him. This is intentional, for the gayness and good spirits of much of his music will appeal to high school performers and audiences. Such a program demands a fair amount of skill if given on the old instruments. If violins, flutes, and piano substitute for viols, recorders, and lute it could be given by members of any competent high school orchestra.

The third program is designed for a rather advanced quartet and a good pianist of senior high school age. It presents a characteristic work of a little known composer of the earlier part of the classic period, a trio movement from Beethoven to show the trend towards the romantic in music which found expression in Schubert and in the composers who followed him.

1. Franz Asplmayr
 - String Quartet in D major, Op. 2, No. 2
 - a. Allegro

1. Material for this program may be found in the following sources,—
 - 1a. b. Morley, *Canzonets for Two Voices*, Nos. 1 and 9.
 - 2a. Chilesotti, *Lautenspieler des XVI Jahrhunderts*, p. 17 (Greensleeves).
 - b. Vincent, *Fifty Shakespere Songs*, p. 24 (It was a Lover and his Lass).
 - 3a. b. Morley, *Lessons for Consort*, Nos. 10 and 23 (Obtainable as black line prints from the New York Public Library).
 - 4a. b. Fellowes, *The English Madrigal School*, Vol. IV, No. 1 and 3.

- b. Andante
- c. Allegro
- 2. Ludwig van Beethoven
 - Piano Trio in G major, Op. 1, No. 2
 - a. Largo con espressione
 - b. Scherzo
- 3. Franz Schubert
 - String Quartet in Eb, Op. 125, No. 1
 - a. Allegro moderato (1)

The lists of music given in Chapter V provide the material for many more programs classified according to period and according to the instrumental combination written for. It represents a selection of musical material which is in general easy or of moderate difficulty and therefore well adapted to school use. Such programs may be organized about many ideas. They may illustrate music of a given country, of a special period. They may present typical forms employed in chamber music. They may present music of the court of Louis XIV, of Frederick the Great, of the American colonists of Washington's time. The essential is always that the music played should be vital and living. Its first mission is to be music. If it is instructive so much the better, but this is a secondary result.

Conclusion.

The material presented in this work and the ideas presented here are not new if they are considered individually; they are not untried nor theoretical, yet they have hardly commenced to take the place which they should have in education and in life. This larger development is for the future. Yet the foundations for a chamber music movement seem solidly laid both on the side of music and of educational theory. Cultured musicians are unanimous concerning the values of chamber music, and our leaders in educational practice are almost equally at one in emphasizing the value and importance of the social group in education. The critics of the habits of modern America find in our excessive devotion to passive amusements a barrier to a more active and happy life. The fuller development of chamber music in America then would seem of great value, and should be studied and developed in the school, the home, and in community centres and settlements as well. The advantages of the motor car and the radio are

1. For publishers of this material see Chapter VII.

real enough, but they hardly compare very favorably with those of reading well-written books, living in contact with well-designed furniture and prints, experiencing the yearly cycle of a garden, or playing good music in a congenial circle of friends.

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(Gambas used in accompanying parts, brief instrumental symphonies.)

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APPENDIX A

MAKERS AND DISTRIBUTORS OF INSTRUMENTS FOLK INSTRUMENTS OF THE EAST

Oriental instruments have to some extent found their way into our musical life. Gongs, wooden blocks, wooden temple bells, the so-called tom-toms or shallow Chinese drums, cymbals, oriental oboes (called musettes in the trade), are all to be found in the regular stock of any large music house. Chinese flutes, bells, and gongs may sometimes be bought in bazaars and from dealers in oriental goods.

FOLK INSTRUMENTS OF THE WEST

Many popular instruments are generally available from dealers in the United States. Various types of banjo, ukelele, guitar, accordion, mandolin, and others are easily obtained. A few of the rarer instruments may be obtained from the following sources:

Balalaika	Metro Music Company, 58 Second Avenue, New York, N. Y.
Folk dance pipe	Arnold Dolmetsch, Jesses. Haslemere, Surrey, England.
Zither	C. Meisel, Inc., No. 4 St. Marks Place, New York, N. Y.

MAKERS AND DEALERS: LUTES, RECORDERS, AND GAMBAS

Lutes, viols, recorders, and keyboard instruments like the clavichord, virginals, and harpsichord have been extensively studied during the past few years and are now built by a number of makers. The recorder in particular is made in a great variety of keys and styles. The majority of these makers are German. Prices of German instruments are low, yet they are well made and usable.

In England old instruments of all kinds are made by Arnold Dolmetsch. His instruments are of the finest quality and workmanship, are authentic in design, and are built under the direction of a man who is both musician and craftsman. Prices naturally are higher than for German instruments.

A list of dealers follows, with the specialties of each firm noted in each case.

Viols, lutes, recorders, rebecs, and all keyboard instruments	Arnold Dolmetsch, Jesses, Haslemere, Surrey, England.
Lutes, guitars	The Guitar Specialists, 1104 Prospect Place, Brooklyn, N. Y.
Recorders, gambas, lutes, guitars, clavichords, spinets	Werkstätten Peter Harlan, Markneukirchen i. Sa., Deutschland.
Recorders	G. H. Hüller, Schoneck i. Vogtl. Nr. 45, Deutschland.
Lutes, viola da gambas	Hans Jordan, Markneukirchen Sa. Roter Markt 2, Deutschland.
Harpsichords, spinets, clavichords, recorders, gambas, vielles	Walter Merzdorf, Werkstätte für den Bau historischer Instrumente, Markneukirchen i. Sa., Deutschland.
Lutes	C. Meisel, Inc., No. 4 St. Marks Place, New York, N. Y.
Gambas, quintons, vielles, lutes, guitars	Hermann Moeck, Celli i. Hannover 70, Deutschland.
Recorders, school-recorders, czakan-recorders	Gustav Mollenhauer & Söhne, Kassel 4, Deutschland.
School-recorders	Adolph Nagel, Hannover, Deutschland.
Recorders, school-recorders, czakan-recorders	Oscar Adler & Company, Markneukirchen 49, Deutschland.
Clavichords	Schiedemayer Pianofortefabrik, Stammhaus, Stuttgart, Eckhaus 12, Neckar Strasse, Deutschland.

Those who may wish to secure historic instruments through an American agent are referred to the following firms:

William Voit Company, Inc.,
26 East 22nd Street,
New York, New York.

C. Meisel, Incorporated,
No. 4 St. Marks Place,
New York, New York.

APPENDIX B

DEALERS IN MUSIC

Music of the eighteenth century and later may be obtained through any music house. Early music is not imported to the United States except when it is published by the few large firms who maintain a complete stock here. A glance at the lists published in Chapter VII will show how much material has been published, particularly in Germany. Such material must in general be imported on special order. This may be done through Edwin F. Kalmus whose address is given below. The names of one or two other dealers are added with a note as to their specialties.

Early European chamber music	Edwin F. Kalmus, 209 West 57th Street, New York, N. Y.
Lute and guitar music (solo and ensemble)	The Guitar Specialists, 1104 Prospect Place, Brooklyn, N. Y.
Oriental music	Orientalia, Inc., 59 Bank Street, New York, N. Y.
Old and rare chamber music	Harold Reeves, 210 Shaftesbury Avenue, London W. C. 2, England.
Imported phonograph records, records in album sets	The Gramophone Shop, Inc., 18 East 48th Street, New York, N. Y.

Finally attention must be drawn to the work of the Music Division of the New York Public Library in making material in its collection available in the form of photostats and black line prints. Any material in the possession of the Music Division may be reproduced in photostats thus making it possible to secure rare and out of print chamber works which would otherwise be unobtainable. Especially noteworthy is a series of photostats of rare instruction books and of chamber music which have been secured from collections in Europe. These may be duplicated and are listed below. In addition Mr. Sidney Beck of the library staff has transcribed and scored a number of collections of rare chamber music so that they may be reproduced by the black line print process, in this way making available chamber music which otherwise would be entirely inaccessible. A list of these works is added below. Any portion of a work may be obtained in photostat, but only complete collections may be secured as black line prints.

Photostats.

A new Booke of Tabliture, Containing sundrie easie and familiar Instructions, shewing howe to attaine to the knowvledge to guide and dispose thy hand to play on sundry Instruments, as the Lute, Orpharion, and Bandora: Together vvith diuers new Lessons to each of these Instruments. Printed at London for William Barley and are to be sold at his shop in Gracious street, 1596. (101 pages)

Holborne, William, *The Cittharn Schoole*, London: Printed by Peter Short, dwelling on Breadstreet hill at the signe of the Starre. 1597. (132 pages)

Musick's Recreation on the Viol, Lyra-way: Being a choice collection of Lessons Lyra-way. To which is added a preface, containing some Brief Rules and Instructions for young Practitioners. The second Edition. Enlarged with Additional New Lessons. London, Printed by A. G. and J. P. for J. Playford and are to be Sold at his shop near the Temple Church. 1682. (95 pages)

Porter, Walter, *Madrigales and Ayres. Of two, three, foure and five Voyces, with the continued Base, with Toccatos, Sinfonias and Rittornellos to them. After the manner of Consort Musique. To be performed with the Harpesechord, Lutes, Theorbos, Base Violl, two Violins, or two Viols. London, 1632.*

Robinson, Thomas, *The Schoole of Musicke: wherein is taught, the perfect Method, of true fingering of the Lute, Pandora, Orpharion, and Viol de Gamba, with most infallible generall rules, both easie and delightful. Also a method, how you may be your owne instructor for Prick-song by the help of your lute, without any other teacher: [with] lessons of all sorts for your further and better instruction. Newly composed by Thomas Robinson, Lutenist, London. Printed by Thomas Este, for Simon Waterson, dwelling at the signe of the Crowne in Paules Churchyard, 1603. (58 pages)*

Scores obtainable
in black line
prints.

Adson, John, *Courtly Masquing Ayres, Composed to 5 and 6 Parts, for Violins, Consorts, and Cornets. London: Printed by T. S. for Iohn Browne, and are to be sold in St. Dunstans Churchyard in Fleetstreet. 1621. (56 pages)*

Holborne, Antony, *Pavnas, Galliards, Almains, and other short Aires both graue, and light, in five parts, for Viol, Violins, or other Musicall Winde Instruments. London, Imprinted at London in little Saint Hellens by William Barley, the Assigne of Thomas Morley, and are to be sold at his shop in Gracious-streete, 1599. (132 pages)*

Hume, Tobias, *Captaine Humes Poeticall Musicke. Principally made for two Basse-Viols, yet so contrived that it may be plaied seuerall waies upon sundry Instruments with much facilitie. London: Printed by Iohn Windet. 1607.*

Jenkins, John, *Fantasia* from John Jenkins his 5-pts Fancies (11 pages).

Lupo, Thomas, *Fantasia* (five parts, 5 pages).

A number of other works are in preparation including the Rosseter and the Morley Consort Lessons and the Leighton Teares and Lamentations of a Sorrowful Soul.

APPENDIX C

PERIODICALS DEALING WITH CHAMBER MUSIC

- Der Blockflöten-Spiegel*, published every month by Adolph Nagel, Hannover. This tiny periodical of sixteen pages or so is chiefly of interest to recorder players and contains articles on recorder literature, on technical problems, and reviews of current publications for recorder. Includes a music supplement.
- Collegium Musicum*, published six times a year by the Bärenreiter-Verlag, Kassel-Wilhelmshöhe. Published in the interest of the small chamber music group. Includes a music supplement.
- Die Laute*, published every month by Julius Zwisslers Verlag, Wolfenbüttel. Of interest to lute and guitar players.
- The Consort*, published by the Dolmetsch Foundation, West Street, Haslemere, Surrey. Issued only to members of the Dolmetsch Foundation.
- The Strad*, published monthly. Address "Strad" Office, 3, Green Terrace, Rosebery Avenue, E. C., London. Chiefly devoted to the technical problems and literature of the violin but also containing frequent articles on chamber music.

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